

BALLET

TODAY

JULY, 1960

TWO SHILLINGS



NINA TIMOFEYeva OF THE BOLSHOI BALLET

whose career is featured in this issue

Ballet

TODAY

A MONTHLY REVIEW

DEVOTED TO DANCE

Established 1946

THE MAGAZINE WITH THE WIDEST NEWS COVERAGE OF BALLET
THROUGHOUT THE WORLD

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No. 16

In This Issue

VOL. 12

COVER PORTRAIT	Nina Timofeyeva in <i>Swan Lake</i>	
EDITOR'S LOG		3
NEWS FROM HERE AND THERE		4
LONDON REVIEWS	The Royal Ballet at Covent Garden	5
	Association of Ballet Clubs	10
	Sunday Ballet Club	10
OXFORD REVIEW	University Ballet Club	7
PROGRAMMES FOR THE MONTH		8
AN APPRECIATION OF PIGEON CROWLE		9
CHOREOGRAPHERS OF TODAY	Kenneth MacMillan	11
CAREERS IN PICTURES	Nina Timofeyeva	14
BACKSTAGE	Personalities in the News	16
NEWS FROM THE WORLD	The Danish Ballet Festival, Soviet News, Reviews from New York, Paris, San Francisco, Amster- dam	18
BOOK REVIEWS		26
NEW RECORDINGS		27
BALLET AROUND THE WORLD	The Royal Swedish Ballet	29



Nina Timofeyeva
featured this month in our series
CAREERS IN PICTURES

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Editor's Log

BALLERINAS are not of course the fragile, delicate creatures they appear to be on stage, but because their tremendous enthusiasm and dedication to their art seems to carry them over most of the minor ills which beset all mortals, it always comes as a surprise to hear they have had to cancel engagements.

And no-one was more surprised than Marina Svetlova when she was indisposed and consequently unable to keep a luncheon date we had made on her return from Ireland. Marina's husband, Theodore Haig, in London for a piano recital at the Wigmore Hall, packed her off to bed and took a look through her engagement book. He discovered that Svetlova has given 283 performances and crossed the Atlantic six times during the past year. I agreed with him that a couple of days in bed after such a run would not come amiss, and the ballerina was soon back to her old form.

Svetlova had been over to Ireland as guest artist of the Cork Ballet Company who, in association with the Irish Theatre Ballet, had presented *La Fille Mal Gardée* during the Festival of Cork. Svetlova danced the role of Lise, Kenneth Melville (also guest artist for the occasion) took the part of Colin (who is in love with Lise) and Barry Drum the part of Alain, the unwanted suitor. Choreography was by Stanley Judson, Associate Director of the Irish Theatre Ballet, who also took the role of Mother Simone. The music was not the Hérold score as in the production at Covent Garden. In the sixties the ballet was produced in Berlin by Paul Taglioni with a new score by Hertel, and for the Irish production Hertel's score was obtained from the U.S.A.

The scene of Mother Simone's Farm in Act I was set with many original touches including real hay and live chickens. Their yakkety-yak, Svetlova said, could be clearly heard above the music.

Svetlova is to create the leading role in a new ballet to be choreographed by Keith Beckett for the 10th Summer Festival at Hintlesham Hall, the delightful Tudor mansion near Ipswich which its owner uses summer and winter to widen interest in the arts. In addition to Keith Beckett's ballet, in which he will also dance, there will be excerpts from other ballets and original works for the two days' dance programme (July 22nd and 23rd) with Malcolm Chisham and a company of seven. The season at Hintlesham Hall opens on the 15th July and includes something for everyone interested in the arts!*

* Tickets price 7s. 6d. to 22s. 6d. can be obtained from Leader & Co., Royal Arcade, Bond Street, London.



Marina Svetlova and Kenneth Melville in the Irish production of *La Fille Mal Gardée*

ALICIA MARKOVA'S many friends will be glad to hear that she has completely recovered from the sudden illness which made it necessary for her to cancel her engagement as guest artist with the American Ballet Theatre when their season opened in April.

Markova went into the London Clinic for a complete check over, leaving there on May 18th with a clean bill of health. A well-earned rest with friends in the country for two weeks followed, and the ballerina then returned to London to fill her first engagement at the B.B.C. Light Music Festival at the Royal Festival Hall on June 11th, when she told the story of Tchaikovsky's *Sleeping Beauty* to the music conducted by Hugo Rignold, who only the night before had led the Covent Garden Orchestra at the Royal Ballet's first night of the new production of the same ballet.

With her unaffected clear voice and elegant appearance on the platform, Markova is a "natural" for engagements of this nature, and in fact this is the third year she has taken part in this B.B.C. programme, which was broadcast.

Markova has finished her book on *Giselle*, and it is to be published by Barrie and Rockcliffe in the autumn.



Markova at Festival Hall.

Photo by D. P. Daniels



ONE young man who is rubbing his eyes because he can't believe it's true is Norman Dixon, who gave up his dancing career almost two years ago to devote more time to choreography. After many setbacks the big chance finally came—his ballet *Preciosa* was premièred on May 29th at the famous San Carlos Opera House, Lisbon. Dixon is also to mount another of his ballets in Lisbon, for Bailados de Margarida de Abreu, a group of dancers there. Meanwhile he remains with them as ballet master and resident choreographer for the next two months.

The Sunday Ballet Club has been under fire from the critics, but it is as well to remember that without this organisation Dixon, like other young choreographers, would not have been able to put his first works on stage at all.

Ballet Today is published monthly except for two combined issues a year—Jan./Feb. and Aug./Sept.

Our next issue is therefore one of the combined editions (Aug./Sept.) and this will be published on the 10th August.



Ninette De Valois Photo: Houston Rogers

News from here and there

DUBLIN Thrill for Pupils

Four pupils of the Morosini-Whelan School of Dancing in Dublin will have cause to remember the recent visit of the Royal Ballet for a long time. Two of them—Jean Doheny and Jean Quigley, were chosen to dance for Dame Ninette de Valois at a reception given in her honour at the Gresham Hotel on Friday 20th May, the other two—Sylvia Behan and Margaret Conroy, went on as extras during the Company's performances of *Sleeping Beauty* and *Coppelia* at the Gaiety Theatre.

GLASGOW Dairy Farmers as Sponsors

During Dutch Week in Glasgow, from May 9th–14th, the Netherlands Dairy Bureau presented the Dutch Ballet Company "Scapino," in the Citizens Theatre, Glasgow.

This is the first visit this Ballet Company has made to Great Britain, although the Company is booked for approximately 150 performances a year in Holland, has visited Belgium, Germany, Austria and Czechoslovakia, and is now booked for a tour of U.S.A.

Some 10,000 pupils of schools attended the performances.

MANCHESTER Ballet Exhibition

Mr. George Hall, who staged the Ballet Exhibition in London last year, is presenting a similar exhibition at Lewis's of Manchester from 7th to 21st July, in conjunction with the *Daily Express*. The theme of the Exhibition is "Great Ballets and Famous Dancers" and the organisers state that their object in staging it is to create a better understanding of the development of British ballet during the past 30 years and to seek to bring about a deeper interest in ballet generally. Anton Dolin has consented to act as Chairman.

AUSTRALIA Peggy van Praagh

By all accounts Peggy van Praagh is doing well with the Borovansky Ballet in Australia. A very long article on the Company which appeared in the *New Zealand Mirror* reports her as saying to the dancers "Go home and put your feet up the wall, I have worked you very hard to-day." Knowing the enthusiasm which Peggy brings to every project she undertakes, it is safe to assume that she will not apply this advice to herself. The *Mirror* goes on to say "Miss van Praagh has come direct from her eminent position with the Royal Ballet, determined to make the Borovansky Company a top-flight international ballet. She'll do it, too, enjoying as she does Algranoff's expert co-operation and the affection of her dancers."

HUNGARY Dancers on 5-nation Tour

The State Folk Ensemble of Hungary set out on June 1 on a tour of Belgium, Switzerland, France, Italy and Austria. This is the tenth foreign tour of the company of 99 dancers and musicians.

RHODESIA AND NYASALAND Ballet About Rhodesia

Ambitious plans are being formulated for the progress of the National Ballet of Rhodesia and Nyasaland, including the production of the first all-Rhodesian ballet *The Heritage* scheduled to be put on for five performances late June. Fifteen of the dancers in the ballet are professionals, choreography is by Joan Turner, production by Rita Kirschner, and decor by Norman Yule. The ballet, which describes the development of Rhodesia, is in four acts and an epilogue, and was presented in honour of the Queen Mother's visit.

MEXICO CITY Children's Week

Ballet Mexicano, under the direction of Ana Mérida (recently returned to Mexico City after its appearance in Cuba), gave a series of performances of Modern and Folkloric dances to 75,000 children during children's week. This event set a record for children's performances in Latin America.

Ballets given were:

Zandunga, La Pluma, Concheros, Quetzales, En el Rio, La Culebra, Huapango, Machetes, Tierra, Fandango Veracruzano.

During this time Mary Anthony from New York visited Mexico to teach and lecture to the Ballet Mexicano and the official school of Dance.

MUNICH

Svetlana Beriosova and Donald Macleary are to dance twice in the Munich production of *Swan Lake* on June 27th and 29th, and on July 1 Nadia Nerina and David Blair will also dance in the same ballet. Liane Daydé and Peter van Dijk are to dance *The Lady and the Unicorn* and *Giselle* on June 30th, Josette Amiel from the Paris Opera will dance in *Sylphides* on July 2nd. There is also to be a revival of *The Still Point* with Annette Chappell, Helma Kuhl, Margot Werner and Heino Hallhuber.

U.S.A.

Dr. Wilfried Hofmann, our Munich critic for some years, was married to Elizabeth Ann Griffith on the fourth of June at Appleton Chapel, Harvard University, Mass. Dr. Hofmann met his bride-to-be through their mutual interest in ballet, when Miss Griffith was taking classes with Ruth Sandholm of the Boston Conservatory.

Apology

We regret that an error occurred in captioning the photograph on page 7, June issue. The dancer shown with Donald Macleary in the new Kenneth MacMillan ballet *Le Baiser de la Fée* was Svetlana Beriosova and not Lynn Seymour as stated.

Stop press news

The Sigurd Leeder School of Dance, London, is to hold a Dance Recital, to be given by students of the School on Wednesday, 13th July, at 7.30 p.m. in the Emma Cons Hall, Morley College. Tickets 2s. 6d. and 5s. from Morley College, 61, Westminster Bridge Road, London, S.E.1.

LONDON Exhibition

An Exhibition of drawings of Mdme. Teresa Roszkowska, leading Polish stage designer, was held at the Polish Cultural Institute, London, on May 26th. Amongst the drawings on view were those for the sets of the ballet production of *Romeo and Juliet* in Warsaw in 1954, and the opera *Boris Godunov* performed in Warsaw this year.

Comings and Goings

Keith Beckett, Terry Gilbert and his wife Selena Wylie commence rehearsals in July for an all-ballet-musical entitled *Princess*, opening at the Strand Theatre on August 22nd. Terry Gilbert, in addition to dancing in the show, will also be ballet master.

Clover Roope joins Western Theatre Ballet in July as dancer and choreographer.

Antoinette Sibley has had to give up dancing for a while due to a leg injury, and was therefore unable to dance *Sleeping Beauty* and *Swan Lake* scheduled for June at Covent Garden. As Sibley leaves with the Royal Ballet for the American and Canadian tour commencing September, Londoners will be disappointed not to see her again after her spectacular success in the South African tour and the London season which preceded it.

Brains Trust

W. H. Smith, the famous firm of book-sellers, sent a visiting Literary Brains Trust team to the Royal Ballet School at White Lodge, Richmond Park, in June. The subject: "The Pleasures—and Dangers—of Reading", the panel: Lionel Hale, playwright and dramatic critic; Margaret Rawlings, the well-known actress; Noel Streatfeild, authoress of many books for children; and Hugh Ross Williamson, playwright, historian and broadcaster. Mr. Arnold Haskell acted as chairman.

CIRENCESTER Ballet Club's new production

Cirencester Ballet Club gave four performances of *The Magic Weathercock* at the Bingham Hall from 26th to 28th May, more than 80 students taking part. The ballet was written and produced by Lydia Kyasht, Jun., who has had ten radio plays produced under the name of Lydia Ragosin, another, *The Concrete Anthem* was produced on B.B.C. Home Service on Saturday June 11th, to be followed by the broadcast of a play about the Indian Mutiny of 1857 later in the summer.



LONDON REVIEWS

by FERNAU HALL

THE ROYAL BALLET AT COVENT GARDEN

REVIVAL OF SCÈNES DE BALLET

The revival of this Stravinsky ballet, on 21st May, at a time when we have seen productions of such other Stravinsky works as *Agon*, *The Rake's Progress*, *Oedipus Rex*, *The Soldier's Tale*, *Le Rossignol* and *Le Baiser de la Fée*, forces one almost ineluctably to think about the whole question of finding a visual equivalent of Stravinsky's various styles. Perhaps Ashton too has been thinking on these lines, for he seems to have made certain changes in the opening group dance in *Scènes de Ballet*, making the "polychory" (contrapuntal visual effects) rather more complex. The result has some interest, but the general style is still a very long way from a visual equivalent of Stravinsky's highly sophisticated and witty music. He wrote of this score that "The music is patterned after the forms of the classical dance," but there is a great deal more to it than that. Stravinsky, like Picasso, is an odd sort of chameleon: he is never more true to himself and his own time than when he seems to be camouflaging himself to match the art of an earlier period. *Scènes de Ballet* is anything but a simple imitation of old conventions: Stravinsky looks at them with a wonderfully cool and ironic eye, manipulating them with his private magic so that they emerge as something totally different in meaning and impact. None of this finds any reflection in Ashton's choreography, consisting as it does of his familiar pseudo-classical clichés (such as having the ballerina lifted so that she seems to walk on air). One day, I hope, a choreographer will respond to the wit, irony and affectionate malice of Stravinsky's neo-classicism and give us its exact visual equivalent: this will only be possible, however, if such an artist has (a) a very subtle sense of humour and (b) a keen historical sense cultivated by imaginative study of all choreography surviving from past centuries.

Annette Page, looking even more sleek and well-groomed than ever, struggled gamely to find some meaning in the central female role; in fact she showed both intelligence and determination, and succeeded reasonably well in the one piece of expressive choreography in the role—the variation which begins with the danseuse waving her hands over her head as she dances. Here Ashton for once comes to grips with the problem of finding a Stravinskian style, and invents a pattern of hand-movements that has some potentialities for evolving into a meaningful dance-image. Unfortunately—as so often in his work—he does not seem to realise the full significance of what he has invented, and fails to develop it except in a very obvious, repetitive way. This one short variation (lasting perhaps a minute) suggested that Annette Page has potentialities which nothing in the present repertoire can exploit; in abstract neo-classical work she has a tendency to be hard, and her real quality as an artist needs the challenge of a dramatically exacting role.

LA FILLE MAL GARDÉE

Revisiting *La Fille Mal Gardée* on 21st May after an interval of some weeks, I was struck most of all by the way Stanley Holden has enriched his interpretation of the role of the Widow Simone. With remarkable skill he manages to combine a very fast pace with perfect timing: nothing is rushed, and every comic point is made cleanly and wittily, so that at times one is reminded of the Chaplin of the silent films. Holden's instantaneous transformation from a virago into a roguishly smiling woman when Thomas and Alain enter is a glorious moment, firmly in the centre of English traditions of clowning.

Alexander Grant has also been working on his role, and his grotesque dance in Act 1 is almost as amusing in its own way as the Widow's gorgeous clog dance. Ashton must be given credit for reviving the old tradition of grotesque dancing, while Grant for his part must be given credit for realising that grotesque dancing must

still be *dancing*—with academic virtues such as well-pointed toes and good rhythm. (Nothing to me is more depressing than the familiar antics—such as those of the Ugly Sisters in *Cinderella* and the chickens in *La Fille Mal Gardée*—which are just plain clumsy.)

Nerina dances very well as Lise, and is particularly good in her solo in which she performs a series of *battements cloches* (*grands battements* alternately forward and back) with admirable lightness and ease. What she needs to develop now is spontaneity in her mime: instead of carrying us along with her irresistibly on a bubble of insouciant gaiety, she tends at times to strain after her effects.

Choreographically the ballet sags in the first half of Act 1 Scene 2 (The Cornfield): here there is very little action, and Ashton labours at a series of group dances which add nothing to the work as a whole. In fact the ballet would gain enormously if almost the whole of this scene up to the grand pas de deux were cut. This pas de deux and what follows are quite enough to balance the other scenes in the ballet—particularly in view of the fact that "what follows" includes a Maypole dance in which Ashton skilfully adapts authentic traditional material to the theatre. Here he has clearly done his homework: in the patterns produced by the dancers on the floor of the stage and in the ribbons on the maypole one can observe a link with the ancient Celtic interlaced patterns which survive in a good many British folk-dances and also in such masterpieces of illumination as the Book of Kells. (These remarkable patterns also survive in sword and stick dances, but for some reason Ashton did not draw on traditional material to any extent when arranging the men's stick dance in *La Fille Mal Gardée*—much to the detriment of this item: a choreographer's imagination does not live on air, it feeds on what he has seen and studied.)

The performance of *La Fille Mal Gardée* on 21st May owed a great deal to the conducting of John Lanchbery, who gave a fine crackling impulse to his own arrangements, sweeping the dancers through their evolutions and giving full value to the humour. It would be hard to overestimate the importance of his contribution to this ballet.

BERYL GREY IN SWAN LAKE

IT was a very good idea to have Beryl Grey make her return to Covent Garden as a guest artist in *Swan Lake*; for Odette-Odile is the role on which she did so much work in Russia, and in which her interpretation is so individual. There was a packed house to welcome her, and very loud applause both during and after the show.

What stood out, the moment she set foot on the stage, was her imperiousness. This Odette was unquestionably royal, and it was easy to understand why one of the first questions asked her by Siegfried referred to the crown on her head (a crown which incidentally was almost invisible: why?). During the past year she had clearly made further strides in developing the grand manner, and showed herself on 11th May almost more Muscovite than the Bolshoi ballerinas in such details as a supple back (with head leaning far backward at times). When she took up a supported *attitude* (to be walked around in a circle by Siegfried) she went even further than the Russians in a backward curve, so that her foot nearly touched her head. Whereas in the past one had the feeling that she was slightly self-conscious about her hands, she now used them with great confidence in the rather flowery Bolshoi manner. All in all her performance stood out in the most violent manner from those of the other swans, which looked terribly, terribly English by comparison. It was difficult to remember that Beryl Grey was once a permanent member of the Royal Ballet.

Unfortunately the Muscovite bravura, so prominent in both Odette (where it was out of place) and Odile (where it was appropriate), was



Bryan Ashbridge and Beryl Grey in *Swan Lake* at Covent Garden
Photo: Ian James

achieved at a heavy cost. For it was not combined with something equally Russian: what Nicolas Legat called the *russkaya dusha*—the Russian soul. In her tremendous concentration on making each step as big and impressive as possible, projecting it with the greatest possible force out to the audience, Beryl Grey rather neglected the characters of the twin roles. In fact she made them astonishingly similar: both were imperious in the same way. Odette was only to a minor extent tender or tragic, and on the rare occasions when she looked at Siegfried, she appeared to look straight through him. In the same way Odile seemed to wish to win over Siegfried entirely by her bravura, and there was very little stress on seductiveness.

It is possible that she took as her models such typically Muscovite ballerinas as Lepeshinskaya and Plisetskaya, rather than ballerinas such as Ulanova and Struchkova (who preserve the great old St. Petersburg tradition), believing that the former would be better suited to her physique and temperament than the latter.

Siegfried was danced by Bryan Ashbridge, who was clearly chosen because he has the height needed to partner a tall ballerina. In some ways his performance was interesting: his face for example, is as different as can be from that of the usual Siegfried, being craggy and long-chinned, and this helped to establish him as a real person, not just a conventional fairy-tale hero. His double tours were neat, his pirouettes reasonably solid (though a little slow, as often happens with a tall man) and his beats excellent. But there was very little about his manner to suggest the prince—his mouth for example was left open much too often—and his mime was rather scamped except when he had to indicate "shoot" (where, in contrast, he showed a very aristocratic vigour). Most serious of all, one could not feel much contact between him and Beryl Grey: if they are to develop their dancing together in future, it is important that they should work on the dramatic aspects of their performances as well as on the technical details such as timing, adjustment of balance etc.

Beryl Grey and her partner—not to mention the rest of the company—received no help from the conductor, Dudley Simpson. His tempi were erratic, his rhythms slack, and at one point he somehow managed to get some of the instruments muddled in their entries, in spite of the fact that the orchestra must know this score backwards. What is baffling is why such incompetence is tolerated by the Covent Garden authorities at a time when Colin Davis and John Lanchbery have re-established real professional standards in the orchestra pit.

THE most striking feature of Beryl Grey's Giselle on 28th May was the violent contrast between her impact in Act I up to the mad scene and in the mad scene itself. In the former she suffered from the fact that her temperament and physique do not lend themselves very easily to the projection of a young, credulous, impulsive girl, mad about dancing, emotionally unstable and possessed of a weak heart: Beryl Grey conveyed an impression of a worldly and self-conscious young lady, one who is even at times slightly ponderous (with movements a trifle behind the beat); and her facial expressions failed to come over because of a poor make-up.

She was completely transformed as soon as she began the mad scene. Her face assumed a glassy stare which was truly horrible, giving a very convincing impression of madness, and her movements became really expressive as she staggered in broken rhythms, with flaccid arms and sagging knees.

Her partner Bryan Ashbridge showed little sign of any intensive study of the role of Albrecht, for one never had the feeling in Act I that here was an aristocrat pretending to be a villager; in fact he gave us neither the aristocrat nor the villager, but simply a conventional classical partner. In Act II he showed little sign of fatigue until he collapsed for the last time, and his technique left something to be desired: his *doubles tours en l'air*, for example, ended in a somewhat turned-in first position instead of in fifth, and in one pirouette he crossed his foot a long way past the shin.

THE SLEEPING BEAUTY

IT was obvious that much thought, energy, time and money were lavished on the new production of *The Sleeping Beauty* which opened on June 10th. A high proportion of the costumes, wigs and head-dresses were quite new—not just newly made, but with new designs and colours—and there were also changes in the settings, lighting plot, action, choreography, props and music.

The changes were a mixed lot—some being for the better, others being distinctly for the worse. Poor psychology was shown in giving Princess Aurora a pale tutu with a tarlatan underskirt of so saturated a shade of pink that it distracted one's attention from the rest of her; in the same way the Countess in the hunting scene was dressed in a shade of pale lilac which—though in itself delightful—made her less prominent than two relatively unimportant duchesses in almost the same violent shade of pink as Aurora's underskirt. And the new head-dresses were almost all too wide, making the heads of the danseuses look clumsy instead of sleek. On the whole the women looked even more gorgeous than before, whereas the men suffered from a considerable increase in the amount of frills and furbelows on their costumes and hats, so that these became somewhat tiresome by the end of the ballet.

The changes in the staging, the settings and the lighting, on the other hand, were generally successful. The part of Carabosse was built up by introducing her (raging and baffled) at the beginning and end of Act III; the Lilac Fairy took the Prince on an extra voyage behind some admirable scudding black clouds, and later pointed out the castle to him, appearing (as if by magic) high up on top of a hill.

Nadia Nerina danced the role of Aurora on the opening night of the series of "Beauties". As usual in this part, she made her most striking effects in big steps of elevation such as *grands jetés en avant*, *coups jetés* and jumping splits. This performance was made the occasion of Maryon Lane's return to ballet, in the role of the Fairy of the Golden Vine. She danced with the most scintillating verve, precision and warmth, being clearly determined to show that giving birth to twins had done no damage to her technique: in fact she danced better than ever before, and was rewarded by a heartening outburst of applause from an audience delighted to see her back.

The chief change in the choreography was allotted to David Blair as Prince Florimund: his variation in Act III (as revised by Frederick Ashton) included a typical Bolshoi *tour de force*—a *double tour en l'air* ending with a *developpé* to the rear. David Blair did this very difficult step with truly Bolshoi power and ease, but the variation failed to make its proper impact because the new step did not fit the music, and the rest of the dance appeared as an anti-climax.

Continued on page 10, foot of columns 1 and 2



Variations: Jazz with dancers from West Side Story
Photo: J. C. Green-Armytage.

OXFORD UNIVERSITY BALLET CLUB

ON 29th May the Oxford University Ballet staged its first performance of ballet for a long time. This proved to be a remarkable show in more ways than one. It began with a truly appalling item, *The Purge*, arranged and danced by members of the club. For a while I took this to be a satire, not believing that anyone would seriously present anything so abysmal. First we watched some girls in tatty dresses (showing no sign of any training) who wandered in a vague manner over the stage, looking desperately at each other in a vain attempt to keep together and discover what came next. Then we saw two young men—equally innocent of any technique—who disported themselves in thin black silk tights that were as remote as anything one could imagine from the ancient Celtic theme of the ballet. The Queen (Anne Ballantyne) was unique in showing some knowledge of ballet steps, but was hampered by the extremely repetitive and clumsy choreography.

The show really got going with the second ballet, a splendid revival of *Disenchantment*, Clover Roope's first ballet for the Sunday Ballet Club. This was even more exciting than at its first presentation, being danced with precision and understanding by Brenda Bolton and Keith Rosson. What stood out this time was a very marked difference in quality between the first and second episodes. In the first we saw a competent but not very expressive interpretation in a pas de deux of an estrangement between a boy and a girl, both being rather vague figures. Things were very different in the second item, which combined expressive choreography, highly accomplished professional production and imaginative lighting to say something fresh and positive, giving the most unambiguous promise of a fine choreographic career for Clover Roope. It began with Brenda Bolton dancing a solo on a dark stage with a single diagonal shaft of light through which she moved, giving a striking visual symbol of the conflict within her soul. Her movements were quick, angular and staccato, suggesting something of the same desperate quality of the solo of despair of the Woman in His Past in Tudor's ballet *Jardin aux Lilas*—an item from which Clover Roope may have learned a good deal. Later the lighting became less stark, and the dance developed into a pas de deux with the man responsible for the despair; eventually the relationship between the girl and the man reversed itself, showing in Clover Roope a subtle understanding of certain human relationships.

One reason for the greater expressiveness of the second item may be that here the music (specially composed by John White) was a little more suitable for dramatic dancing, with some rhythms which Clover Roope used with a precocious skill really remarkable in someone tackling her first ballet: in fact one of her great assets as a choreographer is her musicality. And the steps seemed to suit Brenda Bolton even better than before: I have never seen her dance with such authority, spontaneity and individuality. Keith Rosson was also good, showing a clean line and excellent stage presence.

Clover Roope's second ballet for the Sunday Ballet Club was a light comedy, *Le Farceur*, arranged with real professional competence. For her third work, first shown at Oxford, she chose to tackle something far more difficult—a dramatic subject continuing the line of development begun with *Disenchantment*. The new ballet *Sleight of Hand* showed

two specialty dancers rehearsing at a night-club, and getting into an emotional tangle because of the interference of a jealous cigarette girl who tells fortunes: what was interesting and novel about the ballet was the way in which the development of the action showed itself not so much in mime as in changes in the specialty number which the two dancers were rehearsing and later performed: we saw the same movements several times over, performed in different ways. No less interesting was the way Clover Roope used a classical style (with the full resources of the classical technique) to suggest the sort of semi-acrobatic number the couple might in fact perform in a night club: it would have been easy enough for Clover Roope to present something close to the real thing, but this would have prevented her from using the number in the subtle, expressive way she has in mind. In much the same way the composer (John Fawcett Wilson) used a blues idiom without keeping to the harmonic limitations of a real blues.

By far the best thing in the ballet was the rehearsal of the number. There was a marvellous moment when the two artists worked up to a complicated lift which did not come off. They were naturally upset, and worked out what they had to do by walking through the movements; eventually they got it right. This was both true and moving, symbolising as it did the relationship between the two—a relationship which was vulnerable and yet strong and real enough to overcome temporary estrangements. These rôles were well danced by Robin Haig and Clive Molloy; Robin Haig looked touchingly young and innocent, being obviously a newcomer in the hard-bitten night-club world.

Two things prevented the ballet from making its full impact. One was lack of clear articulation in the staging—we were never sure, for example, when the dancers were rehearsing and when they were performing. The other was the rôle of the fortune-teller, of which neither the choreography nor the interpretation (by Monica Mason) belonged to the same world as that of the other two rôles, being at times even slightly melodramatic. Nevertheless the ballet as a whole showed so much originality of treatment and so many touches of subtle and musical expressiveness that it must be regarded as a major step forward in Clover Roope's development as a choreographer. She was undoubtedly right to tackle something far more exacting than anything she had tackled before, with a triangular relationship between three people and quite difficult problems of staging: it is precisely in this way that choreographers come to maturity.

The other important première was *Variations: Jazz*, a ballet choreographed and danced by members of the cast of *West Side Story*. This abstract ballet in four movements, arranged by the American dancer Leo Kharibian, had the same sort of format as Robbins' ballet *U.S. Export: Jazz*, and showed in Leo Kharibian an excellent feeling for the modern American jazz style (with its relaxed, cat-like, almost languid quality veiling—as in the movements of a cat—a steely and ferocious strength). This jazz style has very complex origins—among other things in the African dances brought over and considerably modified by Negro slaves, various styles of American modern dance, and the ballet technique—and is capable of considerable variety of treatment: though Leo Kharibian has obviously been

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AUGUST

Mon 1 2.30 } Swan Lake, Act II
Mon 1 8 p.m. } Romeo and Juliet
London Morning

Tue 2 8 p.m. } Les Sylphides
Wed 3 2.30 } Bonaparte
Wed 3 8 p.m. } Graduation Ball
Thu 4 8 p.m. }

Fri 5 8 p.m. } Swan Lake, Act II
Sat 6 2.30 } The Witch Boy
Sat 6 8 p.m. } Symphony for Fun
Mon 8 8 p.m. }

Tue 9 8 p.m. } Concerti
Wed 10 2.30 } Vision of
Wed 10 8 p.m. } Marguerite
Thu 11 8 p.m. } London Morning

Fri 12 8 p.m. } Napoli; The Pas de
Sat 13 2.30 } Quatre
Sat 13 8 p.m. } Variations for Four
Mon 15 8 p.m. } Prince Igor

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PROGRAMMES FOR THE MONTH

FESTIVAL BALLET LONDON SEASON

at the Royal Festival Hall 19th July-17th September
(evenings at 8 p.m. Matinées 2.30 p.m.)

19th July	Tues. (eve)	} Les Sylphides Bonaparte (London première) Graduation Ball
20th "	Wed. (mat)	
20th "	Wed. (eve)	
21st "	Thur. (eve)	
22nd "	Fri. (eve)	} Swan Lake, Act II The Witch Boy Symphony for Fun
23rd "	Sat. (mat)	
23rd "	Sat. (eve)	
25th "	Mon. (eve)	
26th "	Tues. (eve)	} Napoli The Pas de Quatre Variations for Four Prince Igor
27th "	Wed. (mat)	
27th "	Wed. (eve)	
28th "	Thur. (eve)	
29th "	Fri. (eve)	} Swan Lake, Act II Romeo and Juliet London Morning
30th "	Sat. (mat)	
30th "	Sat. (eve)	
1st Aug.	Mon. (mat)	
1st "	Mon. (eve)	
2nd "	Tues. (eve)	} Les Sylphides Bonaparte Graduation Ball
3rd "	Wed. (mat)	
3rd "	Wed. (eve)	
4th "	Thur. (eve)	
5th "	Fri. (eve)	} Swan Lake, Act II The Witch Boy Symphony for Fun
6th "	Sat. (mat)	
6th "	Sat. (eve)	
8th "	Mon. (eve)	
9th "	Tues. (eve)	} Concerti Vision of Marguerite London Morning
10th "	Wed. (mat)	
10th "	Wed. (eve)	
11th "	Thur. (eve)	
12th "	Fri. (eve)	} Napoli The Pas de Quatre Variations for Four Prince Igor
13th "	Sat. (mat)	
13th "	Sat. (eve)	
15th "	Mon. (eve)	

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(evenings at 7.30 Mats. Sat. 2.30 p.m.)

18th July	Mon.	(eve)	} <i>La Reja, The Wise Monkeys</i> (First London Perf.), <i>Czerny-Ana, Hazana</i> .
19th "	Tues.	(eve)	
20th "	Wed.	(eve)	} <i>Two Brothers, La Sylphide</i> (First perf.).
21st "	Thur.	(eve)	
22nd "	Fri.	(eve)	} <i>Lilac Garden, Judgment of Paris, Dark Elegies, Gala Performance</i> .
23rd "	Sat.	(mat)	
23rd "	Sat.	(eve)	<i>Coppelia, Gala Performance</i> .
25th "	Mon.	(eve)	} <i>Two Brothers, La Sylphide</i> .
26th "	Tues.	(eve)	
27th "	Wed.	(eve)	} <i>La Reja, The Wise Monkeys, Czerny-Ana, Hazana</i> .
28th "	Thur.	(eve)	
29th "	Fri.	(eve)	} <i>The Wise Monkeys, La Sylphide</i> .
30th "	Fri.	(mat)	
30th "	Sat.	(eve)	

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First Programme

Swan Lake ("Adagio"), *Ivan Susanin*, *Melody*, *The Path of Thunder*, *The Blue Bird*, *Mirandolina*, *Spartacus*, *Spring Waters*, *Don Quixote*, *Flames of Paris*, *The Fountain of Bakhchisarai*, *Russian Dance*, *Prelude*, *Nutcracker*, *Taras Bulba*, *Walpurgis Night*

(No performance on Monday, 4th July).

Week commencing Tuesday, 5th July until Sunday, 10th July (7 Perfs.).

Second Programme

Sleeping Beauty, *Russian Dance*, *Coppelia*, *The Pheasant*, *Les Sylphides*, *The Little Humpbacked Horse*, *Moldavian Folk Dance*, *Don Quixote*, *Giselle*, *The Hunter and the Bird*, *The Snake Dance*, *The Ocean and the Pearls*, *Gayaneh*, *Swan Lake* "Black Swan," *Evenings near Moscow*, *Waltz*.

(No performance on Monday, 11th July and Tuesday, 12th July.)

Week commencing Wednesday, 13th July until Sunday, 17th July (6 Perfs.).

Complete change of programme, not available at time of going to press.

OXFORD UNIVERSITY BALLET CLUB *Continued from page 7*

strongly influenced by Robbins, he has his own individual exuberance and is less insistent than Robbins on "keeping it cool."

Four of the six dancers in this very American ballet were in fact English, though no one could have guessed this; and the one who stopped the show was Joan Deeks, a strikingly pretty red-headed English girl who joined the cast of *West Side Story* last September with a purely classical training and has become an artist of such calibre that whenever she was on the stage it was hard to look at anyone else. Her sense of timing was superb—she made each rhythm leap crisply to life—and so was her line; as for her personality, this shone forth with such power that I found it almost impossible to believe that she was only nineteen. Clearly she owed a lot to Leo Kharibian (who must have remarkable gifts as a teacher as well as being a gifted choreographer); but even ten years of the finest teaching could not have

PORTRAIT OF

A WRITER

PIGEON

CROWLE



IT is with great sorrow that I have to record the death of Miss Pigeon Crowle, on Friday 13th May, after a long illness bravely borne.

Miss Crowle, the author of many best selling books on the ballet, and Book Reviewer for this magazine for many years, was born in County Cork, Ireland, when her English father, an officer in the Royal Navy, was stationed at Queenstown. Her mother is an Australian. Miss Crowle's youth was spent abroad, on naval stations, and her education completed in Switzerland, France and Germany. She studied art at Bath and on the Continent and exhibitions of her work were held in Bath and London. Miss Crowle was talented in many ways, as well as writing books she often illustrated them, she also undertook a certain amount of sculpture and commercial art.

Miss Crowle had devoted her entire life to a study of the ballet, and had followed the Royal Ballet since its very earliest days, numbering many of its stars amongst her closest friends. Crippled from early childhood by polio, Pigeon Crowle never allowed her physical handicap to hinder her in the work which she loved, and although kind, sympathetic and encouraging to others in adversity, never spoke of her own troubles. Her gracious and gentle spirit shone through her writings and she made many friends throughout the world. Some time ago she was invited to make a broadcast on ballet to Australians, a country in which she had a great following.

Although her own books were so successful, as Book Reviewer for this magazine she never failed to give of her time and patience to constructive criticism and help for other writers. She was only severe in her criticism when she felt the writer was doing a disservice to ballet as a whole.

In Miss Crowle's last book *The Nutcracker Ballet* Alexandre Benois wrote the foreword. When Benois died early this year it was Miss Crowle who, although in the last stages of her illness, summoned enough strength to write an appreciation of this great man whom she revered so much. This was the last article she was to write.

David Lichine, the choreographer of Festival Ballet's production of *The Nutcracker*, contributed the Preface to Miss Crowle's book of this ballet. Because there can be no truer description of this kind, courageous, indomitable spirit I quote it here as her epitaph.

"Pigeon Crowle is a writer who understands the artistic temperament and achievement, and her style of writing, though factual, always manages to avoid bitter criticism. It is a special talent to state the truth without hurting anyone, and in all her previous books I noticed that unusual quality. Her story proves once more her kindness to people, and demonstrates her love and understanding of children."

Dancers and balletomanes everywhere will join me in extending sympathy to her brother and inseparable companion, Bedford Crowle, in his sad loss.

E. H.

produced that fantastic spontaneity and controlled exuberance unless it was applied to outstanding talent.

The rest of the show consisted of classical variations and pas de deux performed by corps de ballet dancers and junior soloists of the Royal Ballet (who were also appearing in the two Clover Roope ballets). This was an excellent idea, giving these dancers the chance to spread their wings under conditions much less overpowering than those at Covent Garden. In fact the dancers did not choose items well suited to their techniques and temperaments—the *Coppelia* pas de deux, for example, makes severe demands on the technique of even an experienced ballerina—but their courage was impressive.

Taken as a whole the show was very impressive, and does great credit to those who organised it. But it would have been far better without *The Purge*.

FERNAU HALL'S *Reviews Continued on page 10*

SUNDAY BALLET CLUB

THE programme presented by the Sunday Ballet Club at the Lyric Theatre on June 12th was very welcome, coming as it did after a regrettably long gap.

The evening began with *Figuration*, a ballet in the jazz idiom to music by Rolf Liebermann for jazz band and symphony orchestra. The choreographer (Malcolm Goddard) has had professional experience in television, and he staged his work very slickly, with a cast of four talented soloists—Gillian Lynne, Prudence Rodney, John Frost and Malcolm Goddard himself. His choreography was too classical for the music: there was little of the relaxed quality typical of good jazz dancing, with its flexible spines and weaving pelvises. But it had a much more serious defect: except at the end, it almost completely ignored the rhythms of the music, and this destroyed almost all its impact. For some reason, when the music changed to a fast tango rhythm in the final movement the choreographer suddenly had the boys moving strictly on the beat, with the result that for a few moments the ballet came to life.

Leo Kersley's ballet *The Lark Ascending* suffered not from lack of attention to the rhythms of the music but rather from the fact that the music (by Vaughan Williams) was almost totally lacking in rhythm, and so very unsatisfactory as a basis for choreography. There was one point at which the dichotomy between the ideas of the choreographer and the music was particularly striking: he had all his human characters (a peasant, his wife and their two children) join hands to perform a folk-dance which began quite promisingly; but it could not build up into anything, for the music had nothing remotely resembling folk-dance rhythms, here or anywhere.

Then came Clover Roope's *Disenchantment I and II*, presented as part of the Sunday Ballet Club's new policy of giving occasional repeat performances of successful works. This is an excellent idea, for no one can get a clear idea of all aspects of a new work at one viewing. The fresh look at *Disenchantment* made it possible to disentangle the music and the choreography—always a difficult thing to do, and particularly so when the choreographer has commissioned new music. It was now clear that John White's music, with its timid harmonies and simple rhythms, did not really support the strong emotional conflicts the choreographer had in mind.

Sleight of Hand came over very much better than at Oxford, for Clover Roope (showing excellent powers of self-criticism) had corrected all the defects of staging: she made perfectly clear what was going on at each moment, and the abolition of the masks in the final performance of the specialty number made it possible for Robin Haig and Clive Molloy to combine the showing of their real feelings towards each other with the appropriate glad-eyeing of the night-club audience. But once again the choreographer was hampered by the fact that the music was dramatically inexpressive, and in particular provided little of the flashy build-up to a climax which is essential for a specialty number.

Unquestionably Clover Roope is right in commissioning fresh music for her ballets: her themes are very much her own, and it is hard to imagine her finding existing music to suit them. One can only hope that eventually she will find composers who really understand the laws of composition for dramatic ballets and are in tune with the artistic trends of today.

The show ended with *One in Five*, a light-hearted romp choreographed—most unexpectedly—by Ray Powell. (One wonders what other talents lie dormant behind the sooty walls of the Royal Opera House!) This ballet gained enormously from being arranged to lilting waltzes and gallops by Josef and Johann Strauss, full of the rhythms and musical tensions which arise out of the dancing movements of the human body and cry aloud for choreography. Ray Powell made a typical beginner's mistake of selecting a series of pieces which were all at the same fast tempo, so that his arrangements inevitably lacked variety; and it was a pity he fell back on the terribly hackneyed joke of the shots from an imaginary gun which "kills" dancers. (Hollywood killed this joke ten years ago.) But the five Royal Ballet dancers (Derek Rencher, Christopher Newton, Deanne Bergsma, Laurence Ruffell and John Sale) all performed with admirable gusto, and Ray Powell kept them moving at a madcap pace.

SLEEPING BEAUTY Continued from Page 6

On the matinée of June 11th Annette Page took over the title role. She looked a little strained in the Rose Adage, but her interpretation sprang to life as soon as she had got past this exacting test. Clearly she had applied her excellent brain to every aspect of the role, and she was able to achieve a true ballerina quality almost throughout the ballet: only in part of the Vision scene did her phrasing become somewhat mechanical. Her final variation was splendidly dainty and elegant.

That afternoon (and again in the evening) we saw a stunning performance of the Blue Bird pas de deux by Merle Park and Graham Usher. Merle Park—as was to be expected—made the female bird completely original, adding lyricism to the brilliance and building up an amorous relationship with the male bird.

Continued at foot of next column

ASSOCIATION OF BALLET CLUBS

ONE of the intriguing aspects of the programme of ballets presented by the Association of Ballet Clubs at the Rudolf Steiner Theatre on 21st May was that it included items both by professional pupils and by young people attending evening classes. Such a combination makes things difficult for the critic—since he cannot expect the same standard of dancing with the latter as with the former—but it produces a fine variety in the programme, and is greatly to be welcomed.

By far the most polished items were two short ballets presented by Nina Hubbard (Cambridge) with her own pupils and her own choreography. *Botticelliana* showed an interesting attempt to incorporate poses and groups from Botticelli paintings into dances bringing together classical steps and "free movement" roughly in the Isadora Duncan manner. Two of the three girls danced with real grace, and even their faces had something of Botticellian radiance; unfortunately the choreography never had a chance to come alive because it was based on scurrying music by Respighi totally out of keeping with the mood, tempo and rhythm of the dancing. (The choreographer would have done better to take inspiration from the music and dances of the Italian Renaissance.) *The Golden Age* incorporated a very good idea: a satirical treatment of the attitudes to life of children and teenagers of today. The younger children did well, dancing with splendid assurance and spontaneity, but the older children were hampered by inexpressive choreography which showed little feeling for the gloriously impudent satire of the Shostakovich music.

Ballets produced by evening pupils have to cope with the fact that most of those taking part are likely to have techniques so rudimentary that when they indulge in anything in the nature of pure classical dancing they are likely to give pain to the spectators, however much they may enjoy themselves. Under the circumstances amateur dancers are well advised to break clean away from familiar patterns of ballet to produce items which are really novel, so that our interest in the theme and its treatment will distract us from their unpointed feet, slack knees and wobbly *équilibres*; at the same time it is important that the choreographer should make the fullest possible use of those with something like a presentable technique, giving the others very simple steps which they can do with ease and conviction. Ballets such as *Flirtation* (Sheffield Ballet Club) and *Répétition a Neuf Heures et Demi* (Enfield Ballet Theatre Club) suffered considerably from departing from these principles. The latter ballet gained by having Elizabeth Raym (last seen in the Harlequin Ballet) in an important part, but in general the attempt to present a variant of *Gala Performance* made excessive demand on the technical capacities of the artists.

The Masque Ballet Club showed a somewhat better understanding of the requirements of amateur ballet: the choreographer (Bridget Kelly-Espinosa) chose subjects that gave opportunities for dramatic and character dancing, and made considerable use of mime roles—an excellent idea. *The Match Girl* employed a gauze backcloth which could be made transparent for the beginning of the "dream scene." Claire Kennet worked hard and sincerely to make convincing the role of the barefoot match-girl, but was too tense, and her facial expressions lacked variety: undoubtedly she suffered from the strain of the occasion and the lack of opportunity to build up her role in a series of performances. Exactly the same could be said of Miriam Hilton, the heroine of *Quelle Folie*; both these dancers showed real talent but need to learn how to relax—a very difficult thing to do when one is seeking to maintain a high technical standard. The latter ballet was distinguished by some pleasantly boisterous performances by the Can-Can Girls and a lot of excellent handspings, but suffered from the lack of a fully built up Can-Can: the ballet kept working up to this, never quite reached it.

But neither of these two ballets presented by the Masque Ballet Club really broke away from familiar patterns; and the field is wide open for the amateur club that will do this. In fact amateur ballet clubs would do well to study the production policies of artistically important amateur dramatic groups (such as The Questors and the Tavistock Repertory) and also of the leading directors of amateur films. They should abjure the impossible task of imitating the professionals and tackle the much more rewarding task of doing what the professionals cannot or will not attempt. At the same time they must treat ballet as a Gesamtkunstwerk uniting many arts, devoting as much attention to such matters as decor, lighting and make-up as they do to dancing. Aspirations towards pure (and technically exacting) classical dancing are best satisfied by production classes and studio performances rather than by performances in a theatre in front of a general audience.

SLEEPING BEAUTY Continued

Beriosova took over the title role that evening, bringing to it her own inimitable simplicity, grandeur and breadth of movement: everything she did was in the great Russian tradition. This role suits her very well, giving her the chance of showing all her best qualities as an artist.

The following week there were further performances of *Sleeping Beauty* (one with Linden as Aurora) but to my regret I was unable to see them.

FERNAU HALL

CHOREOGRAPHERS OF TODAY



Kenneth MacMillan

text by JANET SINCLAIR

FOR the record, Kenneth MacMillan was born in 1929, in Dunfermline, into a family with no theatrical connections whatsoever. When he was fourteen he woke up one morning with the fixed idea in his head that he must be a dancer. This is all the more extraordinary since, so far as he can remember, he had seen absolutely no ballet, not even seen a film with dancing in it; and, as we all know, the blessings of television were not then available to the population at large. After the normal pattern of family opposition had been overcome he was allowed to study at a little local school, and then to attend a scholarship audition at Sadler's Wells, in the parental hope, he tells us, that this would settle matters finally one way or another. Contrary to the expectations of anybody except himself, the scholarship was won and, after nine months' work, MacMillan was taken into the Sadler's Wells Opera Ballet. The importance of early influence is hard to gauge, but it is equally hard to believe that the first choreographer under whom he worked, Sasa Machov, did not have a strong influence on the boy. Machov was a dancer with intelligence and a mind of his own, with wide interests and varied capabilities. Above all, he could make clear, strong, musical choreography and he knew how to make the men look like men and the women look like women, even when he was working with a company composed mainly of boys and little girls.

Another important influence on MacMillan was obviously his years of hard work and experience with Peggy van Praagh, whose splendid classes have helped to make so many of the brightest stars at Covent Garden today. From a lanky, gawky boy who seemed all arms and legs he developed into a technician of the first class—by which I mean a technician who dances so well that he conceals the fact that technique exists. Few male solos in British ballet performed at Covent Garden since 1946 have been danced with the glorious ease, the limpid fluidity camouflaging the iron control, of MacMillan's solo as Florestan in the closing act of *The Sleeping Beauty* and, unless Fadeychev were to be invited specially from Moscow, it is doubtful whether this role will ever be danced so perfectly again. However, despite this and one or two other fine performances, MacMillan never seemed quite the type of the classical premier danseur. Perhaps he has too much sense of humour: and in any case he is not interested—has not been interested for years—in dancing, or creating roles for himself. He just wants to make ballets.

Somnambulism was the first, and it was put on at a week's notice for the Sadler's Wells Production Group in 1953. It was an immediate success, and later went into the repertory of what can best at this point—at dire risk of offending somebody or other—be described as the Junior Company. Since then MacMillan has made a lot more

THE HOUSE OF BIRDS

First performance
by Sadler's Wells Theatre
Ballet at Sadler's Wells
Thursday, May 26th, 1955

Music by
Federico Mompou

Decor and Costumes by
Nicholas Georgiadis

Scene 1

The two lovers wander into the wood and rest awhile outside the Bird Woman's house. The boy falls asleep and the girl is tempted to enter the house of the witch.

The Lovers
Maryon Lane, David Poole

The Bird Woman
Doreen Tempest

Photo: Denis De Marney.





SOLITAIRE

first performed at Sadler's Wells Theatre 7th June, 1956 and at Covent Garden 14th March, 1958.

Music by Malcolm Arnold. Scenery and costumes by Desmond Heeley. The Girl: Margaret Hill.

Photo: Angus McBean

ballets (but not nearly enough), produced a number of resounding successes plus the one flop which seems obligatory for young choreographers, however talented, and has now, with *Le Baiser de la Fée*, produced a work for the first time which is, in its characteristically astringent way, moving, as well as fascinating and exhilarating.

Few people, after seeing *Danses Concertantes* in 1955, could have doubted that in Stravinsky MacMillan—who has rarely worked to a specially composed score—had found his inspiration par excellence; and Stravinsky—unknowing—one of his ideal interpreters. It is, of course, further tribute to Stravinsky as the outstanding ballet composer of this century (possibly of all time) that he can inspire so many divergent types of great choreographers to their greatest heights: the early Fokine masterpiece, Ashton's *Scènes de Ballet* and, from all accounts, Massine's *Sacre*, to choose only three out of the meagre roster of twentieth century masters: but Stravinsky's unique and particular gifts seem to fit the gifts of MacMillan, all but fifty years younger, to an extraordinary degree. Quite apart from his appreciation of rhythm, MacMillan is outstandingly musical—he is the only choreographer I have seen yet to make a ballet to Britten's Frank Bridge Variations and make it seem that the music had been specially composed—and, in addition to being able to appreciate and develop all the rhythmic shifts and subtleties in a Stravinsky score, he can also catch the differences of style between different works, and invent his own variations and mutations of movement to suit. And above all, he can see an individual dance or a complete ballet as a whole. There are no awkward joins or manipulations, no uncomfortable moments of transition such as appear in the work of the majority of choreographers. He could never commit the balletic

solecism at the close of the pas de deux in Ashton's *Le Baiser*, when the Young Man lays the Fiancé gently on the stage face downwards and turns away as the music finishes in a despairing pose—relying on applause to cover the awkward moment of hauling her back on to her feet again. I remember an occasion on which the audience did not raise a hand . . .

It is perhaps in the comparison of these two versions of *Le Baiser* that one can learn the most about MacMillan.* An unfair comparison? No, on no account. Both choreographers were around the age of thirty at the time they produced this ballet; Ashton had been making ballets for nine years, MacMillan for seven; if MacMillan has all the advantages of a vast, well-equipped theatre and better financial conditions, then Ashton had the invaluable assets of the ravishingly beautiful and glamorous Pearl Argyle, of the young Fonteyn, and also the strong, positive presence of Harold Turner. These two ballets were as unlike as they could possibly be, given the same story and the same music. Ashton's was all Tchaikovsky, all but ignoring Stravinsky's major contribution to the score: MacMillan's is all Stravinsky. Ashton's triumphs were in the opening scene, with its dimly-lit swaying figures, Ursula Moreton's vividly projected and mature figure of the Mother lost in the storm, and with Argyle casting a glowing luminous radiance about herself as she moved, a figure of mystery, over the stage: were in the tender, radiant solo for young Fonteyn in the second scene, and again in the last scene when the Fairy has reclaimed her own. The other dances were conventional and sometimes even unintentionally comic. MacMillan has to contend in the opening scene with a Mother who, though doubtless of an age to have a baby, appears—theatrically speaking—far too



LE BAISER DE LA FÉE

Kenneth MacMillan's third Stravinsky ballet, premièred at the Royal Opera House on 12th April this year, with sets and costumes by Kenneth Rowell. Centre: Svetlana Beriosova and Donald MacLeary. Photo: Dominic.

juvenile, with a stage lit with searchlights where a candle would do, and with a fairy in Svetlana Beriosova who moves beautifully, as always, but about whose lacquered, statuesque coldness there is not an atom of magic or mystery. And possibly the solo Ashton gave to the young Fonteyn was not really much better than Lynn Seymour's in the new version, but even Seymour, enchanting though she is, lacks that individual potent pathos which made one or two galleryites in those days say quietly to themselves, "I don't care *what* people say, I still think Fonteyn is a cut above these baby ballerinas."

When we have picked all possible holes (and personally I don't care much for the Gypsy either), what remains is nevertheless as important a step in MacMillan's career as the earlier version was in Ashton's. In *Le Baiser de la Fée* for the first time, while yet retaining all his grasp of musical structure, all his invention and all his ability to delight the intellect, at the same time he arouses a warm personal interest in the fate of his characters. In his earlier *House of Birds* and *Winter's Eve* one watched the fortunes of his hero and heroine with acute attention but without feeling personally involved: one watched as it were through glass, one appreciated the dilemma of the protagonist with the intellect, not with the heart. Here in *Le Baiser* one lives and feels with the Young Man, even if MacLeary's characterisation brings him a little too close to the fainting heroes Daphnis, Palemon and Aminta, and even if it is hard to accept the magic of the Fairy's domination.

But it is in the dances of the peasants and other mortals that MacMillan scores his real triumph. In the movement of the corps de ballet (always the test of the choreographer—nearly anybody can invent an effective solo or pas de deux) there is the kind of delightful exhilaration that reaches out to infect the audience from the fairground scenes of *Petrouchka*, from the Massine comedy ballets and (incongruous

as the comparison may seem) from the whole of *Interplay*. How entirely delightful it is to see movement, male and female, at once strong and delicate, accented and elided, and all the time quite underrivative and full of original invention! These are no longer ballet dancers, pale, hard-worked, dusty, tired, bored and blasé: they are elementals, the prototypes of man's need to dance, caught up and thrown into a glorious sequence of passionately controlled movement. In this section of the ballet the dancers approach the freedom, delight and passion (vide Noverre) in which the Bolshoi dancers live, move and have their being. To see this is an experience in itself, a triumph for the choreographer; and, though *Le Baiser* is not flawless, there are things in the middle section as fine as anything yet created by an English choreographer.

When considering his quite unusual gifts MacMillan has not had a particularly easy seven years since he began to create ballets. He should be producing three new works a season, while he is young and creation is comparatively easy. And if the economic situation really makes this impossible there is no hope for the future of English ballet. Doubtless hard facts and hard dollars make it financially necessary to spend time and money on dolling up *The Sleeping Beauty*, and it was a grandiose evening, with Nerina at her dazzling best. The one or two of us who would have preferred to see a production of *Jardin aux Lilas* or *Dark Elegies* (or even *Shadow of the Wind*) plus a new ballet each from Kenneth MacMillan and Jack Carter are in a hopeless and ineffectual minority, but if Petipa had never been able to produce *The Sleeping Beauty* because *Giselle* and *La Fille mal Gardée* had to be revived and re-dressed, the Royal Ballet today would be in a sad way. Of course, there may be no Royal Ballet in 2060—but in the meanwhile please let us have a few more MacMillan ballets, and quickly.



Nina Timofeyeva

of the Bolshoi Ballet

by BORIS LVOV-ANOKHIN

Timofeyeva in *Swan Lake*

NINA TIMOFEYeva is a brilliant representative of the famous Leningrad School of Ballet. One senses an excellent "academic" choreographic grounding in everything she does on the stage—her arms never stray from the strict classical pattern, she passes swiftly from tempo to tempo, smoothly joining separate movements into a harmonious choreographic phrase.

Timofeyeva has been brought up on the finest traditions of the classical school, and therefore there is nothing surprising in the fact that her initial successes and the highest achievements in the years to follow were due to her appearances in classical parts.

Joining the company of the Kirov Opera and Ballet Theatre of Leningrad, Timofeyeva made her immediate debut in a solo part of the Shadow Act from the ballet *Bayaderka*. Following it up with the classical variation in *Raymonda*, the leading role in the ballet scene of *Ruslan and Ludmila*, Myrtha in *Giselle*, and finally Odette-Odile in *Swan Lake*.

But she was never a cold and abstract dancer for whom the precision and purity of the choreographic pattern was the only aim of her artistic aspirations. On the contrary, her individuality made itself felt very early and drew her audiences' attention from the very outset. Nina Timofeyeva's dancing is distinguished by a sweeping and heroic manner. Hers is a

firm step, soaring leap, vigorous, strong and resolute movements.

For that reason she was able, on graduating from N. Kamkova's class at the Leningrad Ballet School, to dance the pas de deux from *Swan Lake*, an Act from *Sleeping Beauty*, and the solemn and sweeping Grand Pas from *Laurencia*.

For that reason too, among her first roles at the Kirov Opera and Ballet Theatre were those of the imperious Wilis, Myrtha, and the passionate Odile from *Swan Lake*, after which she took the part of the white swan Odette.

When the young ballerina, quivering with excitement, danced all three acts of *Swan Lake* for the first time, she was immediately acclaimed by the critics, public, and her partners alike.

In her well-known book "The Making of a Ballerina," Galina Ulanova wrote of the influence her acquaintance with the celebrated Yelizaveta Timme, of the Pushkin Academic Drama Theatre in Leningrad, had on her life. Yelizaveta Timme was a person of high culture and taste, a fine connoisseur of ballet art. It was she who lauded the performance of the young Timofeyeva, and wrote about her for the papers, predicting an interesting future for the ballerina.

After her successful débuts, Nina Timofeyeva was invited in 1956 to join the company of the Bolshoi Theatre. Here she appeared in *Swan Lake* again, revealing a

profound musicality and artistry in the parts of Odette-Odile. What was most valuable about her performance, however, was her growing creative individuality, her original treatment of the role. The young ballerina had found something new in this classical part, and therefore, in spite of the slightly unfinished pattern of her dance, she showed an inner artistic maturity and rendered her performance still more significant. These qualities always arise when an artist discovers himself, and his own interpretation of it may be seen at first as an approach to that. Timofeyeva does not possess the lyrical and gentle qualities of the White Swan, but gradually she convinces you of her interpretation of the role, and ends up by holding you spellbound. Her Odette is replete with the profound sorrow, restrained anger and protest of a warm-hearted and strong creature against the evil wrought against her. In the scenes with the Prince, she does not evince confusion, fear or timidity—she exhibits only alarm, and her movements and the expression of her eyes show only severe restraint. She seems to be warning the Prince of the grim trials and struggle that lie ahead. Timofeyeva does not exhibit shy, gentle girlish feelings. Her love for the Prince springs from the well of her stoicism, and expresses itself in a solemn pledge of fidelity, a courageous readiness to bear all trials, to die, if necessary, for her love's sake.

Right: (l. to r.) Nina Timofeyeva, Margarita Smirnova and Nina Fyedorova who will be dancing in London during the Albert Hall season of "The Stars of the Bolshoi Ballet." They are seen in our photograph in the ballet *Gayane*, an excerpt from which is to be given in the Second Programme.

Below: Timofeyeva in *The Stone Flower*.

Timofeyeva understands and feels the theme of *Swan Lake* as a tragedy, and not as a lyrical fairy tale or elegy. I should like to stress these two words—understand and feels—for it is in this that the significance of the image created by Timofeyeva lies. She does not merely dance well, and give a brilliant performance of her classical part, but interprets it and feels it in a way all her own.

The same theme of inner force and wisdom is revealed by her with especial conviction in the Fourth Act. There is no sorrowful passivity or meekness in her Odette. She does not cheapen the image, does not "stage" any insulted feelings for having been betrayed by the Prince. Her Odette forgives him, stoically bears the blows of fate and is full of a desire to save her beloved, to strengthen his will. At the finale, the theme of struggle protest and restrained anger of the Second Act grows still more profound.

Timofeyeva dances the part of the perfidious Odile with great artistic tact. She happily avoids all clichés, and does not portray her heroine as a demoniacal enchantress. She does not shed her austere and restrained manner of dancing and acting in this Act, and achieves the contrast between the two opposite images by depriving her Odile of the noble sentiments and deep feelings which inspire each movement and glance of Odette. This inner frigidity, and cool indifference to people combined with outer brilliancy and élan, create the impression of egoism and perfidy that are characteristic of Odile.

Timofeyeva's White and Black Swans are simple and easily understood as good and evil, love and egoism, kindness and perfidy.

The heroic and tragic motifs of Timofeyeva's œuvre were incarnated in the part of Laurencia in the ballet of that name by A. Krein. The proud Spanish girl becomes a heroine, the leader of the people's uprising. This inner growth of the heroine is precisely expressed by the young ballerina.

Her performance of Spartacus' wife, Phrygia, in A. Khachaturyan's ballet, *Spartacus*, and the modern Soviet girl, Mariam, in his *Gayane* are distinguished by the same human dignity, pride and calm stoicism.

Nina Timofeyeva has been extending her repertory lately, including in it the part of the Mistress of the Copper Mountain of S. Prokofiev's *The Stone Flower*, where she has encountered new problems. In the pattern of this role, classicism is combined with sharp and bold acrobatics. By alternating supple, fanciful movements with sudden sharp pauses, she creates the impression of a kaleidoscope of metamorphoses, changes, transformations. The fantastic qualities and duplicity of the image (lizard and woman) are expressed in the dance in the suddenness of movements, turns, foreshortening, and poses—now she clings to Danila in a human and feminine way, now twists round his body like a snake, now trustfully proffers him her arms, now darts hither and thither, only to slip away like a lizard.

Nina Timofeyeva conveys all these complexities and contradictions with a noble



restraint and austerity which do credit to her good taste. It must be said that excellent taste and reserve are two of the most attractive of the ballerina's qualities.

Ballet-lovers awaited with great interest her appearance in the gallant role of Quiteria from the ballet *Don Quixote*. And she justified every hope placed in her. She proved capable of touching up the strict forms of her dance with character qualities stemming from the Spanish dances, of filling them with a bubbling southern temperament. This temperament is expressed first of all in the dance and not in the mime—in Quiteria's very first appearance, in her swift and brilliant leaps.

But perhaps Timofeyeva was at her best in the classical act of the dream where she was in her own element. The broad, bright Spanish skirts were here replaced by the classical ballet costume, and the swift movements by the grand and calm gestures dictated by classical ballet. Timofeyeva's proud and wilful Quiteria, so thirsty for happiness, acquires poetical features in this act and here Timofeyeva feels perfectly free and sure of herself.

In *Don Quixote* she also dances the part of the street dancer, and nowhere does she show any traces of vulgar coquetry. Her dance is austere and aloof showing a fine restraint of burning passion.

Recently Timofeyeva prepared the part of the French actress, Diane Mirelle, in Boris Asafiev's *Flames of Paris*. She was coached by Marina Semyonova, who once scintillated in this role. Here Timofeyeva was able to catch the specific style of late 18th century choreography, when the dancers performed in powdered wigs and hoops. She managed to convey the refined gracefulness of supple movements, the grandeur of mincing poses, and the elegance of deep curtses.

She achieved both dramatic expressiveness and clarity in the purely pantomimic scene of the Second Act. All these new qualities testify to the young ballerina's creative progress.

Timofeyeva is very musical, and this is a result not only of her natural gifts, but of her profound understanding of music as well.

In her free time, Nina Timofeyeva and her husband, Gennady Rozhdestvensky, a conductor at the Bolshoi Theatre, study works of modern foreign and Soviet music. She is one of the first to hear new scores played.

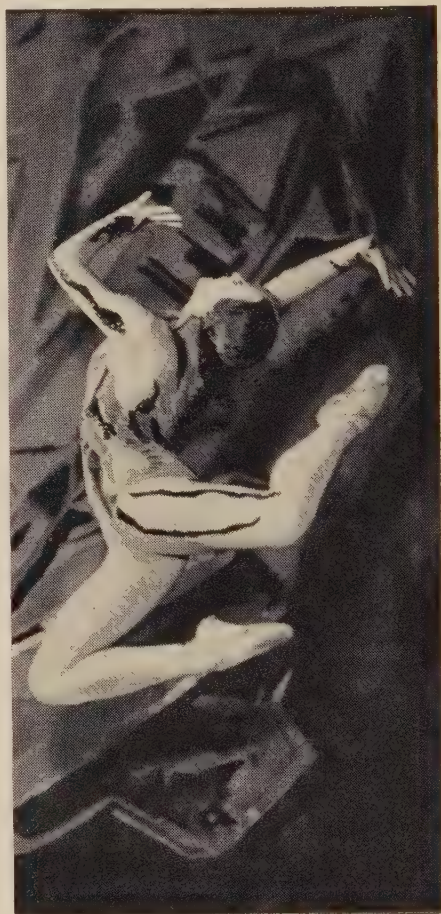
Her husband's mother, Natalia Rozhdestvenskaya, is one of the best Soviet

chamber singers, and therefore music deeply interests Timofeyeva's whole family.

The young ballerina is making a serious study of foreign languages. She reads a great deal and has a fine library.

She has done extensive travelling, visiting Great Britain, the U.S.A. and some other countries. She has recently been in Cuba, and performed with Alicia Alonso's Company, dancing in *Swan Lake* and the part of Myrtha in *Giselle*.

Timofeyeva's talent is coupled with culture and intellect, and this gives her œuvre special charm, imparting to her dances depth and spiritual content.





Beryl Grey stops in the rain to admire Reg Butler's "Figure in Space" when she opened the London County Council's fifth triennial exhibition of sculpture in the open air at Battersea Park, London. Holding the umbrella is Mr. M. Wheatley, Senior Inspector of Art for the L.C.C., and on his right is Mr. A. Reginald Stamp, Chairman of the L.C.C. Parks Committee and also of the Exhibition Advisory Committee. The display can be seen daily until the end of September.

On May 29th Miss Grey and her partner Bryan Ashbridge left from London Airport for a six weeks' tour of Australia and New Zealand.



Maryon Lane, dancing again after the birth of her twins early this year, seen here rehearsing with her husband, **David Blair**, for her return to the stage on June 10th when they were both seen in the new *Sleeping Beauty* at Covent Garden.

They will be dancing with the Royal Ballet during the Company's sixth tour of the United States and Canada, which opens at the Metropolitan Opera House, New York, on September 11th.



DRESS

The colourful scene in the Crush Bar at the Royal Opera House, London, as the Royal Ballet Company gather for last-minute touches to the new costumes for *Sleeping Beauty*, designed by Oliver Messel (seen here adjusting the costume of Nadia Nerina, one of the five ballerinas who danced the role of Princess Aurora during the season).

STAGE



dancers in town



Elsa Marianne von Rosen, guest artist with the Ballet Rambert during their Sadler's Wells season commencing 18th July is to dance *La Sylphide*. The Company will also première a new ballet by Norman Morrice, entitled *The Wise Monkeys*.

Belinda Wright and Jelko Yuresha who will be seen dancing this month with Festival Ballet. The Company, recently returned from the triumphs of their Latin-American tour, make their first appearance in London for almost six months with the première of a new ballet *Bonaparte*, on the 19th July. Choreography by Serge Lifar, music by Thiriet, decor and costumes by André Levasseur. Later in their season, which runs to September 17th, Festival Ballet will present *Bourrée Fantasque*, a new production for the Company of Balanchine's ballet with music by Chabrier.

Photo (below) by Erich Natter.



RSAL

Following a short season in London during August, when the repertory will include a new ballet by Kenneth MacMillan with music by Matyas Seiber, and the first performance in London of John Cranko's *Sweeney Todd*, the Royal Ballet will appear at the Edinburgh Festival. Shortly afterwards the Company leave for their tour of America and Canada.

News from the World



Right: Margrethe Schanne and Flemming Flindt in
The Lady of the Camellias

In this Issue

COPENHAGEN	
The Danish Ballet Festival	
reported by Marina Grut	18
NEW YORK	
New York City Ballet Spring Season	
Georgian State Dancers	
The Juillard Performances	
reported by Hope Sheridan	20
MOSCOW	
Soviet Ballet News	
reported by Nina Karasyova	22
PARIS	
Paris Opera News	
Little Ballet Company of Bombay	
Het Nederlands Ballet	
La Compagnie des Ballets Modernes de Paris	
reported by Ferdinand Reyna	23
SAN FRANCISCO	
San Francisco Ballet Company	
The Contemporary Dancers	
reported by Jack Anderson	25
AMSTERDAM	
Amsterdam Ballet Company	
Het Nederlands Ballet	
Scapino	
reported by Ine Rietstap	25

DANISH BALLET FESTIVAL

SPRING and the Danish Ballet and Music Festival burst upon Copenhagen at the same time and with the same zest. This year the Royal Danish Ballet presented 18 ballets by a great variety of choreographers from Galeotti to Rodrigues. The core of their programme was as usual the Bournonville ballets, in which both the dancers and the audience partake with evident enthusiasm. Bournonville had definite ideas and he knew how to realise them, but it is a great credit to the Danes themselves that they have so carefully preserved his work.

The company's greatest strength lies in its outstanding male dancers. In Flemming Flindt they have a dramatic dancer with great depth of feeling and a beautiful dance quality. It is unfortunately not easy to find a partner for him possessing the same intensity and ability to create a role. Margrethe Schanne is able to stand her own ground against his personality, but Kirsten Petersen, who dances Juliet, Carmen and Julie, does not seem quite able to catch the characterisation of each of these roles. Despite her dance ability and easy line she is often overshadowed by his artistry.

Perhaps the most moving performance of the whole festival, and the one in which Flindt was for the first time perfectly matched, was *The Moon Reindeer* (Cullberg/Riisager). In this ballet he partnered Hanne Marie Ravn, whose interpretation of this role is quite outstanding. This is an unusually long work and could become tedious because of the repetitive steps and situations, but their performance turned it into an unforgettable ballet, and Riisager's music is very beautiful and moving. It is especially in *Carmen* (Petit/Bizet) that one becomes conscious of the intensity with which Flindt attacks a role. His Don José is magnificent, virile and passionate.

Undoubtedly the two most appreciated works from outside choreographers are *Carmen* and *Graduation Ball* (Lichine/Strauss). The Danes' sense of humour is delightful, and they throw themselves into these two ballets with great abandon, giving the audience a feeling of participating in the fun. Especially in these ballets one appreciated the personalities and excellent techniques of Inge Sand and Fredbjørn Bjørnsson. The wit with which they acquit themselves of their roles is most refreshing. Who can resist them in *Graduation Ball*, Sand with her hair in plaits and Bjørnsson with his in a cow-lick? There are moments when the choreography borders on that of a musical, but these two dancers and Inga Gotha (as the headmistress) and Svend Eric Jensen (as the old general) give it stability with their high standard of performance. The highlight is inevitably Henning Kronstam's superb drummer, and he stylishly gets the utmost out of this cleverly written dance. Flindt also does this role with verve, but with not quite the same aplomb. In Kronstam we again find a dancer with a beautiful dance quality and physique. His keen sense of humour is evident in his amusing interpretation of the treader in *Carmen*.

The contributions by Danish choreographers are not very successful. *Peter and the Wolf* (Larsen/Prokofiev) has a score that binds the choreographer, but this can only partly account for the resemblance it bore to Frank Staff's version, this one lacking Staff's finer touches. Niels Bjørn Larsen has done away with commentary during the

ballet, and this makes it flow more smoothly. Niels Kehlet is a young and surprisingly agile Peter. Kirsten Ralov's *The Lady of the Camelias* cannot be saved by Schanne and Flindt from being boring and lacking in choreographic imagination. I unfortunately missed the one performance of Bruhn's *Fiesta*.

The company's romantic dancer, Erik Bruhn, was welcomed back with open arms. He brought poetry (if I may be allowed a play on words) to *Chopiniana* (Fokine/Chopin) and *Night Shadow* (Balanchine/Rieti). He dances with such ease that it is difficult to discuss his performance afterward, as one is hardly conscious of the fact that he is dancing. Here is indeed greatness.

It is an understatement to say that there are many versions of *Les Sylphides* in the world. The Danish one, under its earlier title of *Chopiniana*, differs subtly from the most usual version by the lifting of a heel during a step, the timing of an entrance or a less back-breaking position for the corps. Schanne danced the prelude with great artistry and understanding. The decor by Heinrich Bloch does certainly not contribute to the romantic atmosphere that should prevail.

Night Shadow is treated gently and with the respect due to it. Bruhn and Schanne danced, as the poet and the sleepwalker, the beautiful and unusual pas de deux. Bruhn seems to give a special significance to the positions he assumes when trying to detain her.

In *Serenade* (Balanchine/Tchaikovsky) there are moments of great beauty, but it is rather long and loses the attention of the audience. Like *Apollon Musagète* it is typical of Balanchine's visual interpretation of music, the latter being to Stravinsky's score. It is danced with great feeling by Kronstam, Ravn, Mette Møllerup and Kirsten Petersen.

Rodriguez' *Blood Wedding* (Music: Apivov) is disappointing. The lack of choreography for the corps is shown up by the Dane's dancing. What a pity he did not re-write some of it to suit them. He has taken advantage of the company's male strength by giving the role of the moon to a man, but has thereby differed from the general conception in most mythologies where the moon is always regarded as feminine. I also missed the ghostly trees during the chase, as they gave the scene more meaning. In *Miss Julie* (Cullberg/Hye-Knudsen) one is also very conscious of the ballet's shortcomings. The music consists of bits and pieces strung together and the choreography is ceaseless,



Above: *Peter and the Wolf* with Niels Kehlet.

All photos in this feature by Mogens von Haven.

Below: *The Moon Reindeer* with Hanne Marie Ravn and Flindt.



step following step without a moment's pause for breath. It was worth seeing for Bruhn's interpretation of Jean.

The Festival opened on *Romeo and Juliet* (Ashton/Prokofiev). Ashton tells the tale in a masterful but conventional way and it leaves one wishing that it had been given a more modern form, but perhaps that is being too critical about a really well constructed ballet. Flindt does a gentle and moving Romeo.

The oldest ballet presented was the 174-year-old *The Whims of Cupid and the Ballet Master* (Galeotti/Lolle). Here the younger dancers were given a chance to show what they could make of the pas de deux and their amusing conclusion. In Jerome Robbins' *Fanfare* young and old alike take part in Britten's hilarious orchestral romp.

Bournonville's ballets have great charm and especially in *The Dancing School* (music: Paulli) and in the third act of *Napoli* (music: Gade) one can see perfect examples of his ability to write enchaînement. *La Sylphide* (music: Løvenskjold) with Schanne and Flindt, the pas de deux from *Floral Fête in Genzano* (music: Helsted and Paulli), with Kirsten Ralov and Bjørnsson, and the above-mentioned ballets are firm favourites with dancers and audience alike. But it is in *Napoli's* fast and brilliant dances that they really excel themselves, especially Ralov and Solveig Østergaard.

Lilian Jensen deserves special mention for her outstanding characterisations of the mother in *Blood Wedding*, Lady Capulet in *Romeo and Juliet* and Prudence in *The Lady of the Camelias*. She never allows one movement or expression from one of her roles to intrude upon that of another, a truly memorable feat.

Good, bad or indifferent ballets are given the same interest and attention by the company, and one never sees a bored dancer in the corps. It is as though each performance was their last, and it is this enthusiasm which is one of the most endearing characteristics of the Royal Danish Ballet.

A ballet exhibition was arranged by Allain Fredericia in the City Hall, where photographs, paintings, costumes and various examples of dance notation could be studied. Surrounded by these exhibits one watched a demonstration of pantomime by Niels Bjørn Larsen, assisted by the performers from Tivoli, and a class in the Bournonville style with Hans Brenaa teaching some young pupils from the Royal Danish Ballet's school.

MARINA GRUT.



Violette Verdy in Scene II of *The Figure in the Carpet*. Photo: Friedman-Abeles



HOPE SHERIDAN'S REVIEW FROM NEW YORK

SPRING ROUND-UP, PART I

SINCE the four works of the New York City Ballet repertoire reviewed here were seen by this reporter within a period encompassing a few weeks, I shall join the tail end of the February season with that of the one begun in March and simply call them the New York City Ballet Spring Season. During this season two revivals, *Theme and Variations* and *Night Shadow* were presented as well as two new works: a new *Pas de Deux* and *Figure in the Carpet*.

When it was new, *Theme and Variations* was Balanchine's evocation of that twilight era between late Romanticism and Petipa classicism. Its musk-like essence has escaped all but the original leads. This revival was said to be staged by Balanchine himself, although it bears none of his touches. For one thing, the corps de ballet seems at bay with the intricacies of the winding and unwinding garlands of dancers Mr. B. so frequently uses. Since the NYCB corps de ballet is generally adept at such pretzels, it suggests an absence of Balanchine's attentions. Further missing from the work is a certain air between the principals: as if each *pas de deux* were some fragile, intimate conversation to be hidden from the ebullient invasion of the corps and soloists. *Theme and Variations* was once an elegant courtship; its

patterns and phrasings serenely clear, spun out to a musical accompaniment. In its present form not a trace of this remains. The corps de ballet is unstudied, careless and carry their costumes with neither élan nor sense of period. Of the principals, it is only Violette Verdy who realises the demands of the role and who alone possesses the presence necessary for a major assignment. Edward Villella, who danced opposite her, had little preparation for the role and so cannot be held responsible. However, the ballet is too big for one principal to carry alone and so one of Balanchine's best bitter-sweet bon-bons has lost its flavour.

Night Shadow in its current version is very similar to that produced for the Royal Danish Ballet and toured here several years back. It has some of the same flaws although tempos are closer to the original than were those employed by the Danes, thanks due to Robert Irving's fine conducting. A certain heavy-handedness is evident in this production. Firstly, a large percentage of blame must be allocated to its present décor by Esteban Frances, which is far too constricted. Originally, the ballet took place in the courtyard of a palace or villa, a building of imposing structure with towers, turrets or battlements (?) leading to stage left and out

of sight. As the light from the Sleepwalker's candle flickered past each ascending window of these galleries, it provided an eerie dramatic effect so necessary to the ballet's ghostly ending. In the new décor the galleries are missing and a barely visible spot of light moving across the backdrop, stage rear, is ineffectively substituted. Secondly, there is another point which bears rectifying . . . The guests and the Baron entered from the ballroom proper off stage right to continue their merrymaking in the courtyard. Shortly before their arrival the Poet, a stranger, enters uncertainly. Finding him there, the Baron, accompanied by the Coquette, asks him to join the festivities. Because he is a stranger the Poet inadvertently flirts with the Coquette without knowing she is the Baron's mistress. Also, because he is a stranger, he fails to know the Sleepwalker's relationship to the Baron, therefore precluding his own doom. How then does the present production explain the following newly added piece of mime? Upon seeing the Poet the Baron offers him his hand. The Poet coldly refuses the proffered handshake, thereby intimating that they have known each other previously and have little use for each other. Immediately, a most necessary element of mystery is dispelled; indeed, even the forthcoming



The corps de ballet in Scene III of *The Figure in the Carpet*. Photo: Friedman-Abeles.

pas de deux will also suffer. All the elements of Grecian fatality in *Night Shadow* depend upon our acceptance of the fact that the Poet is a stranger!

Subtle contrasts make *Night Shadow* an extraordinary study in depth. When they are lacking the ballet suffers accordingly. Erik Bruhn, while physically ideal for the role of the Poet and a dancer of marvellous talents, brought to the part too much sincerity. There should be a distinct contrast between his behaviour with the Coquette and the Sleepwalker. His relationship with the former is a flirtation, a quick conquest and certainly should be played deftly but lightly. Her role needs a malice and a brittleness which Jillana, though elegant and beautiful, does not give it. The Coquette's fury at the Poet's attentions to the Sleepwalker is a jealousy based on loss of possession, not love. I find Allegra Kent's Sleepwalker almost childlike in quality and strangely pleasing but lacking a strong, inscrutable image of mystery. Her movement and line, however, are excellent. John Taras dances the Baron almost without expression.

The pas de deux between the Poet and the Sleepwalker is still exquisite and deceptively simple, with moments of haunting beauty. I remember most that gliding white-garbed figure, her draperies floating in the stillness, fixed for a breathless moment in deep arabesque over the kneeling form of her lover, both isolated from reality by the gathering darkness. In a flash it is over and the cascading rhythm of the cotillon, like a stream of poison, bears them to its merciless

conclusion. *Night Shadow* is Balanchine's finest example of a theme which preoccupies him so often; man's attempt to penetrate and capture the arcanum of love and the fatality of this attraction.

The second part of the NYCB season opened with a new Balanchine *Pas de Deux* to unpublished and unused music written by Tchaikovsky and originally intended for *Swan Lake*, Act III. This pas should be a joy to all lovers of ballet—bravura or otherwise. To begin with the music has melody, zest and buoyancy. It supports great "open" dancing in the grand tradition. The movement is nowhere contorted, contracted nor earthbound but of such breadth and linear grace that it has autocracy of its own. The opening pas de deux is long, leisurely and gentle. The male variation for Conrad Ludlow is virile and sweeping with many turns and beats constructed to show the dancer at his physical best (a thing Balanchine has tended to ignore lately). The variation for Miss Verdy is fragile yet staccato in its sharpness. It has almost a humming-bird quality provided by a series of flashing pirouettes and fully utilises her musical qualities. The coda is opened by two short individual entrées leading into the reprise proper. Two beautifully executed "fish" and a high Bolshoi-style lift, in which the ballerina is borne offstage aloft, bring the coda to a close. Mr. Ludlow is a charming cavalier. He is modest, attentive and a fine dancer with noble bearing. If he can overcome a slight tendency toward stiffness in the carriage of his head, he should have

little trouble in becoming a permanent fixture in the classical roster. As for Miss Verdy, seldom has she been more vivacious. The variation is neatly tailored to the better points of her technique and she proves her intelligence by never exceeding those bounds. The excellent costumes in delicate tones of blue were designed and executed by Karinska.

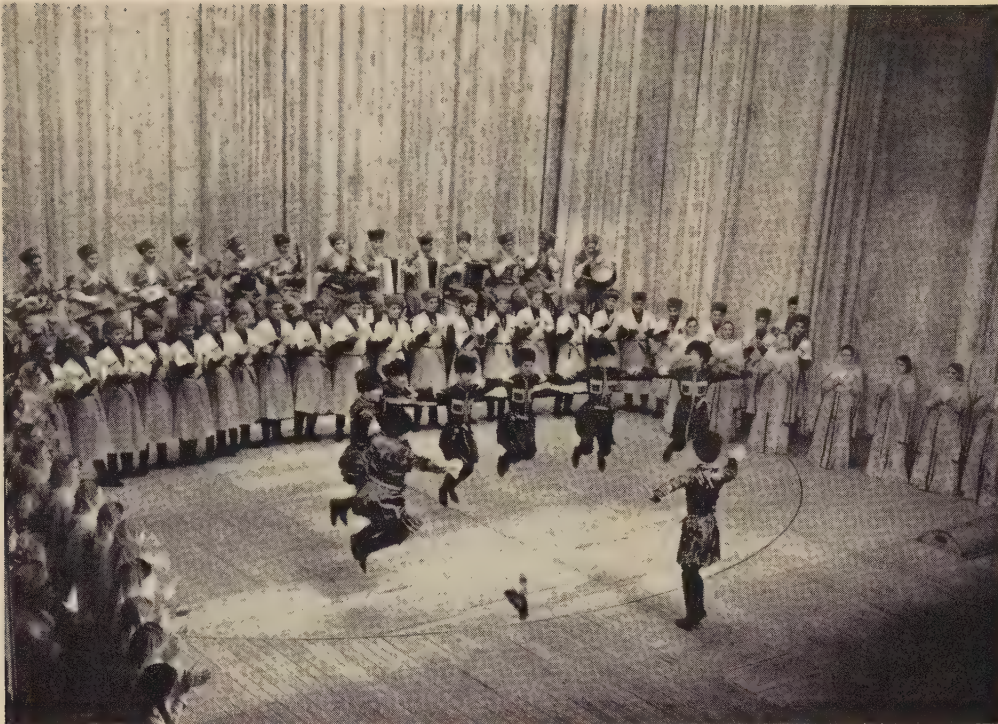
The next new work was *Figure in the Carpet* sponsored by His Majesty, The Shahinshah of Iran, Mohamed Reza Pahlevi. It was accompanied by a long and cumbersome libretto by Dr. Arthur Upham Pope, director of the Fourth International Congress of Iranian Art and Archaeology. The new ballet has been forthwith dubbed "the bug in the rug" and a scratchy one it is at that. For all its oriental mysticism there is no luminosity here; no night wind with its evanescent spirits of the desert. Just talk, pages of talk and yards of costumes. However, Esteban Frances' costumes are a visual delight and almost succeed in making one think the work itself is exciting. Surely they do much to support the theory that Persian carpet weaving should be glorified in a ballet. Perhaps it should, but then a libretto of stronger frame and action would be necessary to give the whole life. One of the major flaws of this nearly hour-long work lies in its attempt to crystallise in terms of a formal court ballet the natural and philosophical elements which provided the Persian artisans with the symbols and colours they adapted for their glorious carpets. Since the Moslem religion discouraged the reproduction in art of the human form, the

SOVIET NEWS

from

Nina Karasyova

in Moscow



The Daghestan State Song and Dance Ensemble performed at the Art Festival in Moscow recently. The photograph shows the song and dance piece *Sunny Daghestan*.

Photo by: L. Polikashin.

The Daghestanian "Lezhinka" Dance Company

Recently the Daghestanian "Lezhinka" Dance Company, organised in 1959, appeared for the first time in Moscow. Its director, Tankho Izrailov, an indefatigable collector of Daghestanian folk dances, gained his rich experience as an assistant to Igor Moisseyev, director of the State Folk Dance Company of the U.S.S.R., and as choreographer of the Turkmenian Folk Dance Company where he worked upon graduating from the choreographers department of the Moscow State Histrionic Institute.

More than 30 different nationalities inhabit Daghestan, and each has its own songs and dances. Of the 750 entrants to the amateur art contest held in Makhachkala (capital of Daghestan) last year, 40 of the most gifted young men and women were singled out to form the nucleus of the professional company named in honour of the Daghestanian folk dance, "Lezhinka."

The new company got down to work. Their curriculum included rhythmic, music, classical and folk dances, and acting. The artists learned to co-ordinate their movements without shedding their individual traits. Their manner of dancing reflects the Daghestanian character—it is temperamental, artless and highly expressive.

The company's programme now consists of 17 numbers, four of which are large choreographic suites. The interesting interpretation of the folk dances retains their full colour and flavour and mirrors the unique qualities of multinational Daghestan.

All the members of the company are very young, ranging from 16 to 25. Clad in national costumes designed by Honoured Art Worker of the Daghestanian ASSR, Stalin Prize Winner N. Lakov, they perform their dances to music based on folk dance and song motifs by their young composer, Z. Gadjiyev.

Recent Premières

The Stanislavsky and Nemirovich-Danchenko Musical Theatre in Moscow presented its première of Y. Yefimov's new ballet *The Forest Nymph*

after Maxim Gorky's "The Little Forest Nymph and the Young Shepherd." Choreographer: A. Chichinadze; libretto: P. Abolimov; decor: M. Plakhov.

The Turkmenian Opera and Ballet Theatre in Ashkhabad presented its première of N. Mukhatov and M. Ravich's new national ballet, *The Wonder-Doctor*, after the Turkmenian fairy tale of that name. Libretto: G. Mukhtarov.

The Bolshoi Theatre presented its premières of the one-act ballet, *Paganini*, to S. Rachmaninov's music, choreographed by L. Lavrovsky, and C. Gounod's "Walpurgis Night."

Choreographer R. Zakharov is working on Y. Yefimov's new ballet, *Muscovites*, featuring the Soviet youth and their friendship and love. Decor: Y. Pimenov.

V. Chabukiani, well-known Soviet dancer and choreographer, is staging at the Tbilisi Opera and Ballet Theatre S. Tuinadze's ballet, *Demon*, after the poem by Y. Lermontov. The part of Demon is danced by Chabukiani himself. He has also written the libretto for the ballet.

The Tatar Opera and Ballet House in Kazan has presented its première of A. Klyucharev's ballet, *A Mountain Story*. Libretto: A. Klyucharev and R. Khisamov; choreography: L. Bordzilovskaya; decor: E. Nagayev.

The Stalino Opera and Ballet Theatre has presented its première of three one-act ballets, P. Tchaikovsky's *Francesca da Rimini*, M. Ravel's *Bolero*, and D. Rossini's *Magic Dolls*. Choreography: N. Tregubov; decor: B. Kuppenko.

The Chernyshevsky Opera and Ballet Theatre in Saratov has staged Johann Strauss' *Grand Waltz*.

The Bashkir Opera and Ballet Theatre in Ufa has staged the ballet *The Blue Danube* by Johann Strauss. Libretto: N. Volkov; choreography: S. Drechin; decor: D. Plekunov.

The Alisher Navoi Uzbek Opera and Ballet Theatre in Tashkent has staged the ballet, *Chopiniana*. Choreography: V. Kaminskaya.

The Moldavian Opera and Ballet Theatre in Kishinev has presented its première of V. Zagorsky's ballet, *The Dawn*. Libretto:

G. Gelovani; choreography: V. Varkovitsky; consultation on folk dances: L. Iorg and G. Pascal.

The theatre is showing its historical ballet, *The Broken Sword* by E. Lazarev, at the Moldavian Art and Literature Festival in Moscow this month. Choreography by N. Danilova and S. Drechin.

Bashkirian Folk Dance Company

The Bashkirian Folk Dance Company, founded 20 years ago, also appeared in Moscow not long ago. Originally formed of amateurs, it is now a professional company of 22 excellent dancers, who have toured many foreign countries, including Vietnam, Korea, Czechoslovakia, Poland, Mongolia, Rumania, Austria, India, Burma and Nepal.

At the Seventh World Festival of Youth and Students in Vienna in 1959 the company won a silver medal and the title of Prize Winner for their performance of *The Mischievous Girls* and *The Bridegroom*.

The company's repertory includes old and modern Bashkirian, Tatar, Chuvash and Mari folk dances, and dances of some of the countries they visited. They have a fine tradition of learning the dances of the countries they tour, and leaving some of their own dances there. From India they brought the *Santal*, choreographed for them by the well-known Indian ballet-master Narendra Sharma. They performed this dance with great success both in India and in Moscow. All their dances are choreographed by their art director, Faizi Gaskarov, a graduate of the Moscow Bolshoi Theatre's Ballet School.

Their beautiful costumes designed by Honoured Art Worker of the Bashkirian A.S.S.R., S. Kalimulin, testify to his excellent taste and knowledge of the life and history of the peoples inhabiting the Bashkirian Autonomous republic. The company's present programme consists of 21 numbers (mass, lyrical, comic dances and choreographic scenes). The men's dances are distinguished by vigour, impetuosity and amazing lightness. The leading male dancers are M. Idrisov, Z. Ismailov, A. Fakhrutdinov, F. Karimov and R. Bakirov.

(Continued foot of next page)



News from Paris

reported by Ferdinand Reyna

At the Paris Opéra roles no longer belong to certain dancers. Instead, all the étoiles, and even the premières danseuses (leading soloists), must now know all the roles in the repertoire. Recently one saw the première danseuse Claire Motte in three important roles on the same evening. Unquestionably she is (with Madeleine Lafon) one of the best technicians in the company, and has proved this as much in *Les Sylphides* as in *Le Palais de Crystal*; but the very romantic role of The Well-Beloved in *Symphonie Fantastique* was not properly lived by her. On the other hand the première danseuse Jacqueline Rayet has taken on the role of the étoile Claude Bessy in Ravel's *Daphnis et Chloe*: we were thus able to admire her authority in the pirate scene, and her delicate and sensual charm in the most lyrical scenes of this ballet.

The American choreographer Gene Kelly is now arranging a ballet to Gershwin's Concerto, to which the choreographer has adapted a mythological story. Venus is bored on Olympus. She notices, down on earth, the little god of love Eros teaching the rhythms of modern dance to a group of nymphs, who seem to be enjoying themselves considerably. She joins them and amuses herself with them. But Jupiter, very angry, descends and takes Venus back to Olympus—that is, to classical dancing.

Gene Kelly's technique is rather new to the dancers of the Opéra, and this new ballet is awaited with interest and curiosity.

Here is a list of the promotions in the Opéra corps de ballet, following the examination which took place last April.

Women: Mlles. Parmain, Pezou, Calvi and Desbrosses pass into the first quadrille; Mlles. Fugère, Thibon and Ottardi pass as choryphées; Mlles. Remy, Lelaubier and Javillard pass as premiers sujets; Mlles. Oudart, Boutillot and Mons pass as grands sujets.

Men: MM. Cazenavé, Ranchet, Cesbron and Bart pass into the first quadrille; MM. Piessy and Bonnefous pass as choryphées; M. Lebertre passes as petit sujet; MM. Atanasoff, Dussaigne and Rouselle pass as grands sujets.

M. A. M. Julien, now director-general of

the Opéra, has formed a company inside his own theatre, bringing together all the étoiles: this is called Le Ballet des Etoiles de l'Opéra de Paris, and is intended specially for touring in France and abroad. It gave its first performance on 14th May at the Palace of the International Film Festival in Cannes, with fragments from the Opéra repertoire: *Suit en Blanc* (Lalo-Lifar), *Le Pas de Trois Classique* (Minkus-Balanchine) and *Idylle* (Serrette-Skibine). The following étoiles took part in this performance: Marjorie Tallchief, Christiane Vaussard, Claude Bessy, Claire Motte, Peter Van Dijk, Georges Skibine, Max Bozzoni, and Attilio Labis. The show was completed by a work arranged by Nora Kaye to a Toccata by Chavez and interpreted by her and her coloured partner W. Thompson.

Vera Boccadoro, who belongs to the second quadrille of the corps de ballet of the Opéra, and who is at present in Moscow continuing her training in dancing and choreography, is starting a film career there: she will be one of the leading artists in the film *Peace to Those who Enter*, now being shot in a Moscow studio. Vera Boccadoro will take the part of a French girl.

At the Théâtre des Nations the Little Ballet Company of Bombay made an excellent impression. This Indian company is both traditional and modern. The different styles of dancing required by the various items in the repertoire are clearly distinguished from each other. The show is perhaps a little long for the West, but one's eye is constantly charmed by the bright and colourful richness of the costumes, and above all by the beauty of the masks which each artist wears in order to transform himself into a monkey, a monster, a god or a bird. Scenes drawn from the Ramayana (the great Indian epic which is so rich in symbolism) are presented as a puppet dance-drama. The artists emerge from a sort of little castle and mime the episodes, while narrators describe what is happening. These scenes look like animated illuminations to an old Indian book.

The Théâtre des Nations also presented Het Nederlands Ballet, which had a remarkable succès d'estime. This company (which appeared with the Chamber Orchestra

of Amsterdam, conducted by Anton Kersjes) is directed by Sonia Gaskell, and has Karel Shook as maître de ballet; it has no stars, for all the artists are young people. These young dancers put such seriousness and ardour into their work that one is inclined to be indulgent toward their rather obvious lack of technique. This company has in its repertoire a number of classics of the modern international ballet repertoire, such as *Les Présages* (Massine's symphonic ballet) and two Balanchine ballets, *The Four Temperaments* and *Serenade*. Two new ballets by Serge Lifar—*Le Maure de Venise* based on Shakespeare's *Othello* (with music by Maurice Thieret) and *Les Etudes* (based on music by Schumann) brought nothing which was in any way new, much less sensational.

What did stand out, however, were the fine performances of the Australian danseuse Joan Cadzow. This artist, whom we have often seen at gala performances and so on in Paris, has acquired by dint of hard work and determination a first-class technique. Add to this expressiveness and intelligence in interpreting roles: as a result, her performances were really astonishing, and one can predict for her a fine artistic future.

La Compagnie des Ballets Modernes de Paris, formed and directed by Françoise and Dominique, made its début at the Théâtre de l'Etoile, the theatre in Avenue Wagram which usually has rather low-brow shows. Françoise and Dominique, who are married to each other, come from rich families in Lyons: they have taken to the dance as to a mystical faith. Unfortunately their company does not seem to have passed the age of adolescence and suffers from a certain dilettantism. The famous writer Ionesco has imagined for Françoise and Dominique a new ballet *Apprendre à Marcher* (Learn to Walk) for which Deryck Mendel has done the choreography. A young man loses the use of his legs as the result of an accident. The comic efforts of the surgeons are powerless up to the moment when love teaches the young paralytic to walk again. This ballet, danced by Françoise and Dominique, could be amusing, but it has too many longueurs, and—to quote a French proverb—the shortest jokes are the best.

SOVIET BALLET NEWS Continued

The women's dances are very graceful and display highly expressive hand movement. Especially interesting is the Bashkirian dance, *Bishbarmak* ("Five Fingers"), as performed by Honoured Artist of the Bashkirian A.S.S.R. Z. Ayupova. The dance shows how the Bashkirians prepare their famous national dish which is eaten with the fingers.

Another original and picturesque women's dance is that of modern Chuvashia (performed by the women's group) and the Bashkirian *Baik* (performed by Honoured Artist of the R.S.F.S.R. I. Idrisov).

Ballets for Children

Children's ballets are presented in many theatres of the Soviet Union. Prominent among them are:

Puss in Boots by Cui, *Twelve Months* by Bitov, *Gavroche* by Bitov, *The Golden Key* by Veinberg, *The Kingdom of Distorting Mirrors* by Bogoslovsky, *The Golden Key* by Zeidman, *The Tale of the Dead Queen and the Seven Heroes* by Lyadov and Deshevov, *The Adventures of Cipollino* by Zorin, *Doctor Aibolit* by Morozov, *The Baby Stork* by Klebanov, *Timour and His Team* by Nesterov, *Ting's Slipper* by Mushel, *The Three Fat Men* by Oransky, *Aladdin's Lamp* by Saveliev and *The Treasure of Blue Hill* by Tsintsadze.

The choreographic schools also stage ballets for children. The Leningrad Ballet School has produced Korchmarov's *Young Patriots* and Gladkovsky's *Tom Sawyer*, and the Moscow Ballet School has staged Tchaikovsky's *Snow Maiden*.

Ballet in Sculpture

Paintings, drawings and sculptures of ballet dancers are to be found at almost every Soviet art exhibition.

Famed for her lovely sculptured portraits of dancers is Yelena Yanson-Manizer (the wife of M. Manizer, Soviet sculptor and Vice-President of the U.S.S.R. Academy of Fine Arts).

In her studio there are some 30-odd statues of dancers in bronze and marble, including Galina Ulanova (in her roles of Maria, Odette, Tao Hoa, Giselle and Juliet) and Raisa Struchkova. In her dancing figures, Yelena Manizer strives to convey the individual features characteristic of each of her models. She has just finished a sculptured portrait of Maya Plisetskaya, prima-ballerina of the Bolshoi Theatre.

HOPE SHERIDAN'S REVIEW FROM NEW YORK

art of the geometric and abstract flowered to a degree unequalled in the West. It is perhaps, a great measure of this elusiveness that makes fail even a master of abstraction like Balanchine. Another point which offers relatively little help is the formality of the music. There is sparse room in the measured rigidity of Handel's "Water" and "Fire-works" music for the flowing line and broad development so necessary to a long work. Chosen as fitting since "the music was composed at the same moment when the greatest of Persian carpets were being woven and it echoes the same principles of interlacing counterpoint and harmony visually apparent in the arabesques of their intricate design." Unfortunately, the music necessary to sustain a court ballet of such length would have been of an entirely different century and therefore had to be excluded. In the case of *Figure in the Carpet*, the *modus operandi* for failure came built-in with the basic components. This sort of thing should be obviated. It is far too expensive and is discernible beforehand.

Scene I: the Sands of the Desert, is dressed in dun coloured costumes and is under the leadership of Violette Verdy and a corps de ballet of 18 girls. It is rather opaque in construction and does very little to further the exposition. Scene II: the Weaving of the Carpet, however, is intricate, introducing coloured ribbons for the weaving and affords Miss Verdy with an allegro variation of petit batterie and furious pirouettes. Her variation is small in scope and closely confined but it is beautifully executed. Meanwhile the carpet is slowly assembled. This in itself is a tribute to fine stage direction. A doff of the hat to all concerned. The corps then dance with roses and lilies to bring the colouration and floral images to the masterwork. This is a charming touch but listless in its performance. Nomad tribesmen then appear. Scene III: The Building of the Palace. The carpet segments are dropped from the flies and layers of symbol and colour superimposed in lattice work. At length the work is complete. The remainder of the scene is given over to the arrival of the Court itself and to the presentation of each foreign embassy. The French are represented in a courtly pas de trois for Susan Borree, Suki Schorer and Edward Villella. There is a sunlit quality to the deft turns and delicate batterie. The pas would be altogether a gem if the coda was not marred by a high jump with bent knees for the boy. The leap is much too flashy for the period and the formality of the style. Francisco Moncion and Judith Green as the Duke and Duchess of Grenada have little memorable to do and unfortunately the same may be said for Francia Russell and a corps of six girls as the Princess and Court of the West Indies; nor do Patricia McBride and Nicholas Magallanes and a corps of four girls as the Duke and Duchess of L'an L'ing and their court. Africa, however, drew an amusing and athletic ethnic-styled pas for Arthur Mitchell and Mary Hinkson as the Oni of Ife and his Consort. Scotland, as represented by the kilted Four Laids of the Isles and their Lady, offered the same old Highland Fling nonsense and arabesques for Diana Adams with support by Deni Lamont, Michael Lland, Richard Rapp and Roy Tobias. The Grande Pas De Deux for their royal highnesses, the Prince and Princess of Persia gave Jacques d'Amboise and Melissa Hayden a pas of difficult balances and supported turns. The adage is not a particularly rewarding one for the most rigorous moments are neither thrilling nor beautiful

but rather ugly and tend to bring out the major stylistic flaws in both artists. However, their costumes in rust, white and burnished gold with embossed lilies (?) are superb and easily hold the stage for longer than they should. Scene IV, Finale: The Gardens of Paradise, is largely given over to stagecraft, as is Scene V, Apotheosis: The Fountains of Heaven, which turn out to be two pencil-thin columns of water rising behind the trellises on either side to the stage rear. The hero of this ill-starred venture is designer Esteban Frances, aided and abetted by Karinska who has executed his lavish designs. Conductor Robert Irving proved again that England's loss was our gain.

AS part of the official cultural exchange programme between the United States and the Soviet Union, the Georgian State Dance Company gave one performance at the Metropolitan and subsequently four repeat performances at Madison Square Garden. The twenty numbers comprising the programme reflected the location of the Georgian Republic in which lies the cultural as well as geographic meeting of Europe and Asia. The major characteristics of Georgian male dancing seem to be the wild spins and jumps à terre and en l'air, done demi-pied, on toe and, unbelievably, on the knees; the erect postures and proudly held heads; arms are held elbows out but hands and wrists are held chest high and kept close in and to the front of the body. The Georgian male dancer seldom partners his opposite in the traditional manner and may often conduct the entire duet in great proximity but without actually touching his female partner. The brilliance of the men's virtuosity is not limited only to turning and jumping. They move with lightning speed as if suddenly activated by a mercurial propellant. These flashing, darting movements dominated much of the male dancing from every section of the Republic. The women, for the most part circle round each other in many dances, using a gliding step which is largely obscured by their floor-length, heavily embroidered costumes.

The programme consisted of *Partsa*, a round dance from Khorovod, performed by the entire company; *Kartuli*, a traditional national dance of courting, displaying the manners of the Georgian men toward their beloved; *Khorumi*, a war dance from West Georgia in which the speed of the footwork and attack were frenzied and accompanied by percussion which beat a rhythm of 5/4 or 5/8 time; *Kazbek Dance*, from the Caucasian mountains; *Khevsurian Suite*, uniting the old Khevsur fencing with characteristics of Khevsur dancing; *Samaya*, a dance for women with a distinct Hindu influence, reconstructed from an ancient fresco; *Georgian Suite*, a particularly handsome dance featuring heel and toe work for the soloists; *Khabarda*, a dance from the Old Tbilisi Cycle, choreographed by Vakhtang Chabukiani; *Dzheirani*, an ancient city dance of old Tbilisi; *Girls' Gliding Dance*; *Mikhiedruli*, a popular horsemen's dance; *Lelo*, a parody of an old popular Georgian game, similar to rugby and football; *At the Spring*, a girls' dance, demure and suggestive of the courtship ritual; four dances from the suite, "Scenes of Old Tbilisi"; *Karachokheli*, representing the craftsmen of the old city; *Davluri*, a dance of the feudal aristocracy; *Bagaduri*, a dance of city artisans who were organised into guilds; *Kinto*, a humorous dance performed by one man bent double with each half of his body dressed to represent a small boy engaged in scuffling

(Continued from page 21)

with the other; *Simd*, a wedding dance mirroring the manners of the bride, groom and their friends at a country wedding; *Competition*, a Georgian variation of the dance competition theme.

Highlights of the evening were *Lelo*, *Competition* and the *Khevsurian Suite*. In the latter, the dancers in units of two then three and four engaged in wildly exciting sword-play, their only protection being small round shields brandished with amazing dexterity to ward off the blows of their adversaries. The movement was built around what must at one time have been a popular legend. A pair of lovers dance a duet. A second young man enters and there is a duel. Young people join the rivals in battle. At the height of the fighting the girl throws her headress among the swordsmen, ending the fight.

The lasting image one carries away of this company is the astounding energy of the male dancers and their virile presence.

FAR afield were the Juilliard performances devoting two nights apiece to ballet and modern dance. While the technical level of the performances (except by professional José Limon & Co.) was a student one, content was a pleasant surprise. Choreographically, the most enjoyable for me were the works of Tudor, Humphries, and Ruth Currier.

The modern dance evening was composed of *Toccata*, a new work by Ruth Currier set to Henry Cowell's composition. It is cohesive work full of expectation and joyous fulfilment. Though not large it is a sculptural and rhythmic entity. It was expertly danced by Miss Currier, Betty Jones, Chester Wolenski and Harlan McCallum.

The late Doris Humphrey's work to Bach's *Pasacaglia and Fugue in C Minor* was afforded a careful performance by a student group. I am always struck by Miss Humphrey's powerful use of dancers in blocks as units of structural force.

It remained for the new work by José Limon to prove most disappointing. *Barren Sceptre* is an overlong, overwrought reworking of Macbeth's dual conflict. Coming as it does, after *The Moor's Pavane*, the new work would have to offer far more creative vocabulary and psychological insight than its superb predecessor. Unfortunately, it does not. No silent film ever moved at such a turgid pace although the urge to compare frequently arises since Pauline Koner played Lady Macbeth à la Theda Bara. There were moments with a long, red velvet train enveloping the protagonists and symbolising blood that verged on the ludicrous. Mr. Limon seemed overwhelmed by the stature of the tragic Thane, and so it went.

The ballet evening opened with two reconstructions by Helmut Kluge from the dance script of Raoul Feuillet. The first, *Ballet de Neuf Danseurs* was of unknown origin while the second, *Trois Entrées Espagnoles*, was from the ballet de cour, *L'Europe Galante*, composed by Andre Campre and first performed in 1697. As theatre the two works are not of very great interest, the vocabulary being limited to simple jetés, glissade assemblés, etc. and the movement highly circumscribed. However, they do bring to point the realisation of how far choreography and technical achievement have advanced in two hundred and sixty-three years.

Clowns by Gilbert Reed, set to Benjamin Britten's Fantasy for Oboe and Strings, Op. 2, contains some interesting theatrical ideas. It was danced by a trio composed of Ilona Hirschl, Nancy Reed and Bruce Marks. They enter in skull-caps and greenish-blue leotards to a lyrical theme. Mirrored

dressings tables are lowered in the background. Each proceeds to transform their own face into the sad countenance of pulcinella adding here a stroke of black, there a collar, an eye-cross, a rouge patch; for the boy a ragged yellow mop of hair and peaked hat; for the girls—papier maché hair and diamond flecked tutus. A subtle suggestion of setting the stage by a wisp of proscenium is done with hanging drapes. There develops a pas de trois and from this a series of supported adages for each girl with the boy. The piece is brought to a close by the clowns returning to their dressing table and divesting themselves of their makeup. They drift away one by one to leave the stage bare. *Clowns* could be more than a trifle. At present there is no more than a beginning to the dramatic development stated in sparse choreographic terms. The long, meandering score may in part be to blame.

Anthony Tudor's *A Choreographer Comments* is ostensibly a student demonstration of different types of ten basic steps. Its added fillup is Tudor's own perceptive eye and mischievous wit. He makes some howlingly funny asides about pas de bourrées, posés, and tours. In the process he throws a few wicked glances at *Firebird*, *Stars and Stripes*, *Swan Lake*, to mention but a few. This is done without mugging, on a straight, technical level.

Little Improvisations is slight, wistful and very sweet. Mercedes Ellington and William Louthier were the dancers for this work set to Schumann's *Kinderszenen*, op. 15.

The evening closed with a performance of Vivaldi's *The Seasons* choreographed by La Meri. Drawing her inspiration mainly from the Hindu dance she has created a unified work. It is most successful in the sections of Spring and Autumn. Here the formality of the 18th century music and the softness of the Oriental gesture seemed strangely to coalesce.

Spring Round-up Part II will be published in our next issue.

Jack Anderson from San Francisco

THE scheduled Lenten-Easter break in the San Francisco Ballet season was unexpectedly prolonged because the theatre's interim tenant, a play starring Bette Davis, proved so popular that its engagement was extended.

However, the ballet returned and added Balanchine's *Pas de Dix* and *Swan Lake* to the repertoire.

Although purists may, with some justice, complain about Balanchine's changes in *Swan Lake*, some of them are quite attractive. The heightened ending, especially, provides a stronger finale than that of the usual second act excerpt.

The San Francisco production was disappointing. The corps was neat and sometimes very good. But it danced as though the work were a chore, rather than a joy. Jocelyn Vollmar, as Odette, was equal to the technical demands of the role. But her performance was guilty of exaggeration of the dramatic effects. Her arm movements, in particular, assumed a malevolent quality which suggested Odile, rather than Odette. Now that the company has learned the ballet's steps, it should concentrate upon learning its artistry.

The programme for the last performance contained, in addition to the slight, but charming, *Pas de Dix*, the somewhat tepid *Masque of Beauty* and the *Shepherd* and two of Lew Christensen's best ballets, *The Lady of Shalott* and *Danses Concertantes*.

The season has been an almost unqualified success. From a business viewpoint, the theatre was almost always full; from an artistic viewpoint, Christensen's ballets proved to hold their own on the stage, even after repeated viewings.

However, certain suggestions might be made so that the next season may be even more successful. At present, the repertoire is

exclusively composed of ballets by Christensen and Balanchine. Many of them are very fine, but there is more than one way to make a ballet, and audiences and dancers alike might find it stimulating if ballets by other choreographers could also be produced. Perhaps there are some young San Francisco choreographers who would profit from working with the company.

If the company is to present another long season, it will have to master the mechanics of programming. Schedules were changed with alarming rapidity and few programmes contained the ballets originally announced. If this is not corrected, it will eventually deter audiences from attending. People like to pick and choose their ballets, something which capricious scheduling prevents.

Aside from this, the season deserves applause. It has taken the company two decades of slow painstaking work to reach this point. May the next decades be equally fruitful!

The Contemporary Dancers staged a Stravinsky festival featuring three ballets to Stravinsky music. Besides a revival of the folk comedy *Puppet Show for People* (Suites for Small Orchestra), there were two premières. One, *Ebony Concerto*, was an undistinguished jazz ballet.

The other première was *Le Sacre du Printemps*. J. Marks, the choreographer, conceived it as a ritual dance expressing the awe felt by primitive peoples toward nature. His choreography missed many of the possibilities of the music. By the middle of the piece, he seemed to have exhausted most of his ideas, thereby making the final sacrificial dance almost anti-climactic.

One can only sermonise: adventuresomeness and experimentation are always welcome in the arts; but there is an undefinable point where daring becomes mere foolhardiness. Marks, unfortunately, reached this point.

From Ine Rietstap in Amsterdam

DURING the months of April and May, Holland has been visited by several foreign choreographers, teachers and dancers. From America came Vida Brown, ballet mistress of the New York City Ballet to rehearse two of Balanchine's finest ballets for the Nederlands Ballet: his *Senenade* and *Four Temperaments*. Both ballets had their first performance by this company during its visit to Paris on the 9th of May but have not been seen in Holland yet.

Also, from America, came Anna Sokolov to do her *Rooms* and *Opus '58* for the Nederlands Dans Theater. From England came Jack Carter and Walter Gore, both working with the Amsterdam Ballet, while Kathleen Crofton was invited by this company to teach there during the month of May.

Irene Skorik danced for the Nederlands Ballet as guest artist in *Les Sylphides* and in a pas de deux *Poème* for which she composed the music as well as doing the choreography. She was partnered by Peter Appel, soloist of the Nederlands Ballet. Apart from the already mentioned Balanchine ballets the Nederlands Ballet premiered in Paris three other works: Serge Lifar's newest creation *Études Chorégraphiques*, danced by Joan Cadzow, this year's winner of the Anna Pavlova Trophy, on music by Schumann; Karel Shook made on music by the Dutch composer Ton de Leeuw *Tussenspel* (Interlude) and the company's director Sonia Gaskell also used music from a Dutchman Henk Badings, for her *Largo and Allegro*.

Billy Wilson has left the company and his place has been taken by Sylvester Campbell, who danced in London with Marina Svetlova. Besides Anna Sokolov's two—much anticipated—"modern" works, the Nederlands Dans Theater premiered a second work by Ivo Cramer, on Ravel's *Ma Mère l'Oye* music, *Ballade Portugues* inspired by an old ballad, telling the story of a widow with three daughters, who kill a passing cavalier when it is made clear that he prefers the mother. Schumann's *Frauenliebe und Leben* was used by Rudi van Danzig for his newest work *Vergezicht* (Vista). The 100th performance of the company's first season was celebrated with a ballet by Benjamin Harkarvy, *Primavera* on music by Domenico Cimarosa, danced by Marianne Hilarides, Milly Gramberg and Charles Czarny. *Intermezzo* created for the former Opera Ballet was also added to the repertoire. The ballet is made by Hans van Manen, working with Roland Petit's company, and who will join Dans Theater next season.

In Amsterdam Jack Carter worked on the first act of his production of *Coppelia* and Walter Gore revived his production of *Casse Noisette* for the Amsterdam Ballet. Walter Gore also made a new ballet for the company *Schemering* (Twilight) on music by Frank Martin and a decor after a painting by Elga Eymmer. The leading part of a frustrated girl with a cruel father and a mentally disturbed brother was danced by the choreographer's wife Paula Hinton.

During his stay in Holland Gore did a new choreography for the Opera *Faust* in which the leading parts were taken by Angela Bayley and Chris Torenbos.

A newcomer to the company, the Yugoslav Boris Tonin, choreographed and danced a Macedonian kolo *Kitka* in which his partners were Hanny Bouman and Ben de Rochemont.

Holland's ballet group for children 'Scapino' celebrated in May its 15th birthday with a new ballet by Jan Rebel *Jantje's eerste schooldag* (John's first day at School). The music was specially written by Jan Mul, decor and costumes were from Hans van Norden. The part of Jantje was danced by Elly Pijpers and the pas de deux of the Sun and the Spring by Marten Molema and Marianne Sarstätt. The latter will join the Ballet de Marquis de Cuevas next season. Both the Amsterdam Ballet and the Nederlands Dans Theater sent two of their leading couples—Angela Bayley/Ben de Rochemont and Marianne Hilarides/Jaap Flier—to dance a pas de deux during the special performances to celebrate this 15th birthday. The Nederlands Ballet also promised to send two dancers but were unable to do so due to performances in Barcelona at that time.

Hans Snoek, director of the company, was honoured by being made Ridder in the Order of Oranje Nassau.*

Scapino had a very successful season of one week in Glasgow during the special Holland Week there.

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BOOK GUIDE

Dancing for Diaghilev.—The Memoirs of Lydia Sokolova. Edited by Richard Buckle. John Murray, 25s.

No one who has had a class from Lydia Sokolova will ever forget the experience: she has a deep understanding of dancing, is intelligent, musical, and imaginative, has a rich personality, and a most remarkable power of encouraging people to do things they thought beyond their powers. Like Tamara Karsavina and Lydia Lopokova (who also live in England), she carries within herself the great Russian tradition of expressive dancing, and we must be very grateful that she has at last put her memoirs on paper. This book, like *Theatre Street*, is a "must" for all dancers, teachers, choreographers, critics and in fact anyone interested in the art of ballet: it gives us the history of ballet throughout almost the whole vitally important period of the Diaghilev Ballet, as seen by a great artist who was specially fitted by temperament and her own achievements as a dancer to understand what was happening around her. Sokolova was in fact the first great English dancer of modern times, and being drawn by temperament to character work she was just the artist needed for the type of work done by the Diaghilev ballet during the twenties.

This is no solemn history: it is full of humour, suspense and variety, and admirably written, so that it is almost impossible to put it down; I imagine that even someone who has never even seen a ballet might enjoy it enormously. My favourite story (among a great many) is her account of how she came to slap her future husband Woizikowsky to pay him back for disowning her in a crisis:

"As soon as the curtain came down, I walked straight over to him in the presence of the whole company and gave him a resounding slap in the face. This sent the sparks flying. Leon's wife had to be held back to stop her tearing my eyes out, and she shouted like a madwoman..." Following this episode, Diaghilev imposed on her the largest fine ever paid by a member of the company: "Grigoriev wrote in his ledger, 'Sokolova: £5 for assault'."

The fact is that Sokolova became more Russian than the Russians, speaking the language fluently and being completely at home among the Russians and Poles of the company. Whether she writes of people and their problems on the one hand, or of dancing and choreography on the other, she writes from the inside, with profound understanding and good judgment. Much of what she writes represents new material which forms an important addition to ballet history: this is true, for example, for her detailed accounts of Diaghilev's successive quarrels with his choreographer-protégés, and her account of Nijinsky's work on *Till Eulenspiegel* when he was already going mad. (Here she provides some important corrections to the account given by Romola Nijinsky.)

Perhaps the most important section of the book is her account of the production of the post-War version of *Le Sacre du Printemps* by Massine, with herself in the leading rôle: as she rightly says, the Dance of the Chosen Virgin which he composed for her is perhaps the most remarkable dance ever created. The movements bore little relation to any kind of dancing that had ever been done before, it was unbelievably long and exhausting, and musically it was of such fantastic complexity that only a highly musical and intelligent dancer could get through it in the right time; but Sokolova brought out all the pity and terror in the dance, and took audiences by storm.

Famed for Dance: Essays on the Theory and Practise of Theatrical Dancing in England, 1660-1740. By Ifan Kyrle Fletcher, Selma Jeanne Cohen and Roger Lonsdale. New York Public Library, \$1.00.

It is a red-letter month which brings together two such historically important books as Sokolova's memoirs and this collection of essays on the beginnings of modern ballet. The fact is that ballet in the modern sense of the word began in England in the period covered by this book; but up to now very little has been published about it. There were some articles on Weaver by Joan Lawson in *The Dancing Times* before the War—expanded after the War in her book *Mime*—and I have dealt with the period in the introduction to my own book *An Anatomy of Ballet*; but now the distinguished English bookseller and scholar Ifan Kyrle Fletcher and the eminent American scholar Selma Jeanne Cohen have together made a major contribution to ballet history by examining this period in detail, showing exactly how various trends in the English and French theatre converged to establish the ballet d'action as a self-sufficient art form.

The complexity of the story told by Ifan Kyrle Fletcher is enormous, but he shows great skill in separating out all the strands: masque, ballroom dancing, French opera-ballet, the writings of French scholars, Commedia dell'Arte, the work of Weaver, Priest and Sallé. Then Selma Jeanne Cohen fills in the picture by describing in detail the careers of Priest and Weaver and of Hester Santlow, the first great English dancer who took the chief rôles in Weaver's pioneer ballets.

Both authors are able to draw on a good deal of American scholarly research, and the book is published by the New York Public Library. (We badly need in this country something like the ballet department of the New York Public Library with its splendid archives.)

Continued at foot of column next page

RECORD GUIDE

FIREBIRD

For me there is no doubt that Stravinsky's score is one of the most interesting and enjoyable of any that has been written for ballet, so that with Fonteyn in the name part and Beriosova as the Princess, the next forty minutes or so is sheer delight. The conductor, of course, plays a most important part but those in their armchairs and with vivid imaginations can have a performance that may be unsurpassable. Mercury MMA11089 has given us a recording that is quite exceptional—Antal Dorati, the L.S.O., technicians and all concerned are at the top of their form and each in turn are to be congratulated. Don't hesitate!

DEATH AND THE MAIDEN

It is for her sensitivity, her sure but light touch and her deep human understanding that Andrée Howard will be remembered. And Marie Rambert stated a truth when she said that if Andrée Howard composed only one ballet, *Death and the Maiden*, she would still deserve to be placed as one of the four most important English choreographers. The music, Schubert's *Quartet in D Minor*, is very lovingly performed by the Juilliard String Quartet, RCA RB16203, with a clear round tone and a tender yet stern perception—I found myself completely lost in the work as I listened. Similarly with their interpretation of the *Quartettsatz in C minor*, which is the coupling.

THE CLOCK SYMPHONY

How thrilled we were at the prospect of Massine mounting *The Clock* for the Royal Ballet at Covent Garden but it did not jell. Little of it was interesting or really held one except Papa Haydn's delicious music. And now we have that one and only Beecham at the rostrum with his R.P.O. pouring nectar into our eagerly awaiting mouths, HMV. ALP1694. For me, its vintage is of the finest and I suggest that you are in no way put off by all the talk there has been that he should have followed the latest version of Haydn's *Salomon Symphonies* by Robbins Landon—Beecham has a charm that no one can touch. Apart from the last grooves, the recording is good and the coupling is *Symphony No. 102*.

CHOPIN POLONAISES

These polonaises have been used from time to time by choreographers all over the world. They originate from Polish peasant dances, but in the seventeenth and eighteenth centuries they became a part of the life of the Polish court. It was a magnificent period of splendour and gallantry, and for these dances the nobility donned gay and colourful national costumes, elaborated with jewel-studded head-dresses. The scene was one of rare beauty of which the Bolshoi Ballet gave us some idea in Act I of the *Fountain of Bakhchisarai*. On the present disc, Columbia 33CX1690, Malcuzyński has been recorded at his best, seeming to probe the very heart of Chopin's patriotism. The piano tone is excellent.

JOTA ARAGONESA

Do you remember Trecu and O'Reily dancing to Glinka's music? What a little gem that was! Kletzki's interpretation on HMV. ALP1679 certainly has its temper but it is a great pity that the introduction has been omitted as there appears to be no good reason. Two popular pieces of Tchaikovsky, the *Andante Cantabile* from his first quartet and *Capriccio Italien* are included on the disc, as well as the suite from Rimsky-Korsakov's *The Fairy Tale of Tsar Saltan*. This contains some of the most magical Russian music ever written—particularly the middle section. It abounds with fairies, exotic princesses and strange squirrels cracking golden nuts from which tumble emeralds of dazzling beauty. I believe in fairies and I am sure Kletzki does too!

HUNGARIAN DANCES

It was Brahms' friendship with the Hungarian violinist, Reményi, that inspired him to delve into the vivid realms of that country's folk music and the result has been some of the most popular music ever written. He originally wrote them for the piano but later they were orchestrated by himself and Dvorak. Kubelik and the R.P.O., on HMV. ALP1769, give a full-blooded account of Nos. 1, 3, 5, 6 and 17 to 21, and being backed up by a first-rate recording should find their way into many a library. The coupling, Dvorak's *Slavonic Rhapsody No. 3* and *Scherzo Capriccioso* are bound to please.

BEDFORD CROWLE.

NEW BOOKS *Continued from previous page*

One of the most interesting sections of the book is to be found at the end of Selma Jeanne Cohen's essay where she discussed the attitudes to expressive dancing and mime of Weaver, Noverre and Fokine. This is a very complex subject, and Miss Cohen opens it up admirably: it now remains for her and others to study this matter more deeply, taking account of the fact that choreographers do not always practise what they preach. The subject is intensely topical at the present time, when a number of talented young choreographers are trying to find their own solutions to the problems of expressive movement.

FERNAU HALL

BALLET EXHIBITION 1960

Once again Decca records and equipment have been chosen exclusively to provide all the recorded music for and associated with the Ballet Exhibition. This year the exhibition is to be staged by the *Daily Express* at Lewis's of Manchester from 7th—21st July. It will feature particularly the following ballets, the music to which has been outstandingly recorded by Decca.

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The Prodigal's return, a scene from Ivo Cramér's ballet *The Prodigal Son*. Björn Holmgren is seen in the right foreground in the title role. The decor is based on folk art from the Dalarna province. Photo: Enar Merkel Rydberg.

BALLET AROUND THE WORLD

The Royal Swedish Ballet

OUTSIDE of Sweden not much is known about the Royal Swedish Ballet, and yet it has a rich and interesting history crowded with famous names.

Early in the 17th century, Sweden's first "balletomane" was on the throne, none other than the famous Queen Christina. Not only were lavish ballets produced at the court, but she herself also performed in some of them. Swedish ballet had to wait till 1771, 112 years after the close of her reign, before it really came into flower during the reign of Gustav III who did for the arts in Sweden what no one has done since. He built an opera house and staged, among others, ballet performances both there and in the delicate 18th century Court theatre of Drottningholm. He employed personally all the artists who performed, and treated them with the greatest care and attention. At his expense promising pupils were sent to study in Paris, one of these being Charles Louis Didelot, who rather unkindly repaid the King by not returning to Sweden, seeking his fame abroad. The ballet master of this idyllic period was a Frenchman named Louis Gallodier.

One of the King's favourite dancers was Antoine Bournonville, whose son Auguste was to become the founder of the Danish Ballet as we know it today. Bournonville was a pupil of the great Noverre, who was himself so impressed by the excellent conditions at the Opera that he sent a gift of two beautifully bound volumes to the King. One contained his theories on ballet and the libretto of some of these ballets hand-written in great detail, while the other consisted of hand-painted designs for these ballets done by Bouquet. In 1791 this was sent to the King together with a request to be ballet master at the Swedish court. Strangely and unfortunately, nothing came of this.

Amongst the dancers we find Mlle. Giovanna Bassi, a pupil of Dauberval, coming to Stockholm in 1783. She was considered the most outstanding dancer of that period in Sweden. Filippo Taglioni came first as a dancer, later as ballet master, married a Swede and a daughter Marie, destined to become the most famous dancer of the Romantic era, was born to them in Stockholm. Dauberval, Gardel, Milon and Didelot ballets were performed, and Swedish ballet was



The finale of Balanchine's *Symphony in C*, with (left to right) Verner Clavsen and Loulou Portefaix, Caj Selling and Mariane Orlando, Björn Holmgren and Gerd Andersson, and Mario Mengarelli and Berit Schöld in the principal roles.
Photo: Enar Merkel Rydberg.

by Marina Grut

very much in contact with Europe through all the foreign ballet masters who contributed richly to its history and vitality.

Fokine came much later, in 1912, to rouse the ballet out of the slumber into which it had fallen, but his stay was shortened by the outbreak of war. Out of the foundation he laid, sprang Rolf de Maré's controversial "Les Ballets Suédois" which had its début in Paris in 1920 led by Jean Börlin, a pupil of Fokine.

There followed a "quick-change" of ballet masters, the most successful being Antony Tudor during the 1949-50 season. His ballet *Gala Performance* has been replaced in the repertoire by Miss Peggy van Praagh who was invited by Mary Skeaping to produce it in 1957.

Mary Skeaping was invited to come as guest producer, to train the company, and to produce a full-length classical ballet for the 1952-53 season. This she could not do as she had a six-month engagement which was taking her from Mexico City to Winnipeg, where she would work with different ballet companies. She arranged to come in January 1953, but unfortunately had to rush through the four-act classical ballet, which was *Swan Lake*, in seven weeks. This was such a phenomenal success, that the direction begged her to remain

as Director of the ballet and to guide its future development. This could not be immediately arranged as other engagements in Cuba and America had already been undertaken by Miss Skeaping.

August 1954 marked her return to Stockholm as ballet Director, and by mounting full-length ballets such as *Sleeping Beauty* and a re-studied version of *Giselle*, a Fokine evening, in which the original décor for *Carnaval*, *Spectre de la Rose* and *Les Sylphides* were once again used after so many years, she has raised the standard of the company beyond recognition. Apart from these ballets she produced a baroque ballet *Cupid Out of His Humour*, at the Drottningholm Court Theatre, on the occasion of the visit of Queen Elizabeth II to Stockholm. Many outstanding guest artists have appeared since she assumed the responsibility for the ballet, amongst them Leonide Massine who has added *Gaieté Parisienne* and *Sacre du Printemps* to their repertoire.

In charge of the school, through which all the company's dancers have to pass, we find the Latvian-born Albert Kolovsky and his wife Nina, who are responsible for the addition of *Pas de Dix* from the ballet *Raymonda* and *Don Quichotte* to the company's repertoire.



Balanchine's *The Four Temperaments*, with Caj Selling and Mariane Orlando.
Photo: Enar Merkel Rydberg.

The contributions from Swedish choreographers are numerous, Birgit Cullberg's *Medea*, *Moon Reindeer*, and her famous *Miss Julie* and Birgit Åkesson's *Sisyphos* and *Minotaurus* are representative of the modern dance. Ivo Cramér is responsible for the choreography of the charming ballet *The Prodigal Son* which was inspired by Swedish folk themes. The dancers have also done choreography and Björn Holmgren has staged two ballets *Swedish Rhapsody* and *Variations de Ballet*. Holmgren is a vital and exciting dancer who always gives a polished performance, and is a great asset to the company. Another contribution from a dancer is Teddy Rhodin's *Arabesques* to a Tchaikovsky piano concerto.

At present Vida Brown is teaching the company two Balanchine ballets *Symphony in C* and *The Four Temperaments*. She will be working with a talented company. Dark-haired and vivacious Mariane Orlando who has an exciting personality and breadth of movement with her usual partner Caj Selling, who has an excellent understanding of the roles he performs. As a contrast we find blonde fairy-tale-like Gerd Andersson possessing a delicate quality of movement. She and Viweca Ljung have just returned from a short study visit to Moscow. Björn Holmgren has already been mentioned but deserves another round of applause for his attack and finish as a dancer. There are many promising dancers on their way up, of whom

Loulou Portefaix, Yvonne Brosset and charming Berit Sköld are just a few. Mario Mengarelli gives a masterful interpretation of Carabosse in *Sleeping Beauty* and von Rothbart in *Swan Lake*. These dancers are performing in Birgit Åkesson's new ballet *The Rites*, which had its première on 26th March.

The company has now a repertoire of which it can be proud and the dancers have the experience of dancing in all types of ballets, historical, classical and modern. They are steadily on their way to bigger and better things.

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